

THE ATHENÆUM

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SATURDAY, DECEMBER 10, 1892.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL HISTORICAL SOCIETY.

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SATURDAY, DECEMBER 10, 1892.

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LITERATURE

Red-Letter Days of my Life. By Mrs. Andrew Crosse. 2 vols. (Bentley & Son.)

If these volumes lack the novelty of some of the competitors which jostle them at the libraries, they have, on the other hand, a public ready made to accord them a welcome, for all who have read Mrs. Crosse's reminiscences in *Temple Bar* will be glad to re-read them as revised and rearranged in this convenient shape, while to the rest of the world they will be as new as the newest. Landor, Kinglake, and John Kenyon were old family friends, while of her own generation Mrs. Crosse has known many interesting people; and by her marriage, while yet a girl, with her already distinguished husband, she was brought at once into intimate social relations with the scientific celebrities of the fifties—men such as Lyell, Murchison, Faraday, Babbage, Wheatstone, and Buckland. But no figure in the book is more interesting than her husband. England is familiar enough with the squarson; but Andrew Crosse was squire and *savant*, a rarer combination. He was one of the disinterested pioneers of electrical science, and his ancestral seat, Fyne Court, perched high on the Quantocks, "was never troubled by burglars." The squire was known in the neighbourhood indifferently as "Philosopher Crosse" and "Devil Crosse"; for his woods were hung with "exploring wires" on which devils were wont to dance at night before the wandering rustic; while inside the house the battery of fifty Leyden jars, by aid of the wires, would often discharge a brisk little cannonade. Crosse describes himself as "anti-parsonic and a Liberal to the backbone," and in 1848, when the political atmosphere was electrical, some distinguished visitors to Fyne Court narrowly escaped trouble. The Bridgewater innkeeper from whom they hired the carriage to take them across the country, having heard them talking strange tongues, patriotically communicated with the police, who closely watched the suspects. Their names were Dean Buckland, Dr. Daubeny, Dr. (now Lord) Playfair, and Baron Liebig. They but shared the fate of Wordsworth and Coleridge in 1798, showing that in half a century Somersetshire had not moved eastwards. No wonder Sydney Smith felt himself demoralized at Combe Florey, and advocated an

increase of Western bishops, who would set up thrones on the Flat Holm and the Steep Holm, while Crosse, the "anti-parsonic," who was standing by, agreed that, at all events, they would be surrounded by their seas. Fyne Court stands in the parish of Broomfield, and when some archaeologists visited the church they asked to whom it was dedicated. "To Squire Crosse," was the churchwarden's prompt reply. There are other good Quantock stories of days gone by; not that ideas have changed much since then, though stories, here as elsewhere, grow scarcer every year, like dialect words, grandfather-clocks, oaken chests, and tinder-boxes. When the Broomfield rector and a neighbouring curate had arranged for a time to occupy each other's church on alternate Sundays, the clerk gave out, "This is to give notice that Mr. Trevelyan and Mr. Chase will preach here every Sunday to all eternity." More unexpected than a Malapropian clerk is a Quantockian farmer "of a sceptical turn of mind"; but one there was who, when coming away from a realistic sermon on eternal punishment, declared that "what parson had said *couldn't* be true, for no constitution could stand it." It was, and is, a country given to good eating. A Fyne Court nurse, who lived to nearly a hundred, explained her system to be the simple one of "taking meals regular."

"All her life she had eaten 'a dew bit, and breakfast, a stay bit, and dinner, a nommet and crummet, and a bit after supper.'"

Mrs. Crosse dispenses with a glossary, but each reader can make his "nommet and crummet" of what he likes best; the main thing is to see that he gets eight meals a day. Mrs. Crosse used to know a cousin of Thomas Poole (the Stowey friend of Coleridge), the Rev. John Poole, Vicar of Enmore, a pioneer of "National Schools" long before the Society had been thought of. But he was an excellent Tory, and never got over the shock which Coleridge and Southey had given him in 1794:—

"It was a time of great political excitement, and you see,—we didn't change our opinions, but they did," said the vicar one day with a twinkle in his eye."

All readers of Mrs. Browning, and of such diarists as Crabb Robinson, Harness, Ticknor, and Miss Mitford, will be interested in Mrs. Crosse's excellent account of her friend John Kenyon, the man "whose life," said Harness, "was spent in making people happy"; "the pleasantest man in London," as Miss Mitford called him. His large fortune helped, but merely as a happy accident, and on dying he set an example which should render him immortal: having none but rich relations, he left to them his silver, dividing his gold in good round sums among his friends. Another innovation as worthy of imitation was his habit of not always asking husbands to meet their wives, or wives their husbands. There was nothing original in his acute observation that "they are addicted to setting each other right about small details, which... often turns the point of a story"; but there was both originality and courage in his action. Kenyon was one of the kindest of Landor's uniformly ineffectual Providences. Among Mrs. Crosse's stories of the pair one exhibits them as travelling together. One morning

at packing time Kenyon heard "language" and boots flying about the poet's room. Going in, he found Landor enraged with the miraculous shrinkage which had overtaken his portmanteau; but Kenyon soon got all the recalcitrant "things" into their places, and while he packed Landor philosophized in his inimitably inconsequent way:

"Yes, I have good health and spirits, and why shouldn't I? for I have lived simply, and never tried to make a shilling in my life."

Landor knew Louis Napoleon in London, and "had formed," says Mrs. Crosse, "a higher estimate of his intellect than was usual" in those days. Landor said that one of the ways in which the exiled prince indulged his fits of moody abstraction was standing for hours together in a certain Regent Street doorway, gazing at the passing crowds. He once gave Landor a copy of his book on artillery tactics, inscribing it to "One of the noblest Friends of Liberty," &c. In 1849, when the President sent French troops into Rome, the noble friend of liberty sent back the book to the man whom he deemed a traitor to the sacred cause. The action must have been a pleasing variety in the experience of the Prince-President.

Of another unfriend of Louis Napoleon, "Eöthen Kinglake," Mrs. Crosse has something interesting to tell. His most amiable trait seems to have been devotion to his mother and to her memory—a mother worthy of it all, whose kindness and sympathy, set off by "an ancient grace and a genuine charm," captivated Mrs. Crosse as a young housekeeper. Mrs. Kinglake possessed much knowledge of men and books, and in her youth had been intimate with the eccentric Lady Hester Stanhope—a circumstance which led to the famous visit to Lady Hester in her Syrian home, the account of which is one of the purple patches in "Eöthen." Mrs. Crosse is disposed to believe that Kinglake's extreme shortness of sight, which stood in the way of the military career he had coveted, was also partly "responsible for the shyness and formality of his manners in general society." "His wit had the charm of all true wit—unexpectedness." Perhaps, but had it not also a trait which was not a charm, the air of deliberation and of elaboration which stifled his "History of the Crimean War," and left him after all the man of one book? Mrs. Crosse is just in praising him as an intermittent talker who never spoke until he had something to say.

"Kinglake by force of contrast liked dash and vigour in a talking companion; he declared that his heart stopped if he was bored."

It must have stopped in Grote's company, for Grote thought him "dull." "But then," as Mrs. Crosse pertinently reminds us, "as Sydney Smith said, 'Mr. Grote was so ladylike.'" Mrs. Crosse truly represents Kinglake as "capable of very sedate friendship with the other sex," instancing his lifelong regard for Mrs. Procter. They suited one another strangely well, considering how witty and sarcastic was each, the lady's wit being the nimble and the more spontaneous. "It was believed amongst his associates," says Mrs. Crosse, "that Mrs. Procter was 'Our Lady of Bitterness' alluded to in the preface to 'Eöthen.'" Unlike most speculative identifications of

the kind, this one was correct, and so well pleased was Mrs. Procter with the name that to the last her old friend was accustomed to use it in addressing her.

One of Mrs. Crosse's best anecdotes concerns Sir Roderick Murchison, whose excellent head had been turned by some civilities received from the Czar Nicholas :—

"He took me in to dinner one day, a day to be remembered, for the news of the battle of Alma had reached England. At dinner, amidst much enthusiasm, our host proposed that we should all drink to the 'success of the British arms.' To my surprise, nay consternation, my neighbour reversed his glass, guarding it with his hand, when the servant was about to pour out the wine. 'Not drink to the health of our army, and you a soldier, Sir Roderick!' 'No,' he answered me, 'I cannot drink to the success of an unnecessary war; my old friendship with the Emperor Nicholas has made me aware that all this might have been prevented.'"

There are a hundred stories in these volumes at least as good as any of the samples we have taken at random. Everything is touched with so light a hand, and the whole is so bright, that it is to be hoped that Mrs. Crosse may be encouraged to dip again into her memory and note-books, and give the world another example of how a book of gossip may be made amusing and instructive, without once failing in good breeding and discretion.

What shall be said of the publishers, as a well-known man of letters remarked the other day, who send out a book like this without an index?

Wanderings and Wonderings: India, Burma, Kashmir, Ceylon, Singapore, Java, Siam, Japan, Manila, Formosa, Korea, China, Cambodia, Australia, New Zealand, Alaska, the States. By J. J. Aubertin. With Portrait, Map, and seven Illustrations. (Kegan Paul & Co.)

THIS volume marks curiously enough the level of civilized uniformity to which modern travel has attained. The septuagenarian author wandered for three years among the above-named varied and distant regions; he roughed it in New Zealand, visited the Chinese Wall and the temples of Cambodia, and penetrated even remote Korea, and yet, with all the sensitiveness natural at his age to fatigue and discomfort, he encountered no more serious grievance than the draughts in his boat cabin on the Kashmir lake, or an ill-supplied refreshment room, or a break of connexion on an Indian or Japanese railway.

Although the book contains a good deal of description, especially of scenery, and also of the Indian and Cambodian temples which the writer visited with Mr. Fergusson's great work in his hand, its interest is, on the whole, chiefly autobiographical. Though composed at home, it is cast in the form of a letter to familiar friends: a form suggested, no doubt, partly to excuse a considerable amount of gentle moralizing, usually far from profound—in fact, the author occasionally laughs at it himself—but good-humoured, and legitimate material for a gossiping letter, though not always worth stereotyping in print. The indiscriminate chronicling of the names of chance acquaintances, who directed him on his way or gave him luncheon, might also have well

been omitted from the book. And as regards the spelling of place-names, though he announces his intention of writing them as he pleases, he certainly takes considerable latitude!

His sight-seeing is conducted on the most philosophical principles, and the sensations produced, of beauty or grandeur or interest, are carefully and scientifically handled. He will abstain, when visiting some grand ruin, from examining its details or understanding the plan :—

"It is almost a pleasure to feel the impossibility of understanding.....All seemed a confusion of the majesty of ruin.....and for myself, I did my best to keep my mind in the intoxication of admiration."

At Peking "the glory of these streets is their colour and confusion, and I rather glory in courting confusion of recollection."

Although a professed admirer of scenery, he is certainly eclectic, not to say arbitrary, in his judgments. He can see no merit in "ungainly" plains, and even a mountain gorge that does not come up to his standard of form is condemned out of hand. The vale of Kashmir is altogether without merit, except for its fine plane trees. It is flat, ugly, insipid, recalling "third-rate Swiss scenery." Only in the further mountains there is an occasional fine view. In search of such an effect he one day encountered two young officers marching up from the Punjab and rejoicing in their escape from the burning plains. Then he inquired :—

"The view from the Fakir's house—I propose riding there to-morrow morning—is there anything really striking there?" Alas! there had been no Eurydice behind Orpheus in this particular escape from corresponding regions. "We didn't look back," was the reply. "We could not but all laugh together."

Occasionally, indeed, his views as to scenery take a material turn, recalling Dr. Johnson's Scotchman for whom the finest of all prospects was the high road that led him to England. After a long coach journey in New Zealand "we found that vulgar but most welcome addition to the landscape....a railway." He is amusingly, but not unduly, severe on the language of the guide-books, and finds that "the blight and curse of all fine scenery is the commonplace exaggerator." And he adds a useful hint to the average tourist. The

"great curiosity [at Allahabad] is the Asoka pillar, which ought to be stared at with all that feigned interest which the concealed ignorance and indifference of the general traveller may command for the occasion."

His attitude of mind towards "the creeds" sometimes makes him a little unfair: "At very early morning I was waked by a loud Buddha gong. Yes, we may object to this; but what of the wild howlings of our Salvation Army at home?"—as if the Salvation Army were in any way representative of British Christianity, or occupied with us a position at all comparable to that of Buddhism in China!

From Peking he made an expedition to the famous "Wall":—

"The general aspect of the highest mountain on each side [of the pass] is by no means so savage as has been presented in certain prints. The rocks are almost always covered with grass, and in the light and shade of the afternoon presented often a velvety appearance. The road (as may be supposed) is generally rough

indeed, but in many parts it has been repaired. In many, however, repair is quite impossible: torrential streams have torn it all to pieces. This feature, nevertheless, is not predominant, and we made our way very fairly so as to arrive at the Wall itself some easy time before sunset. Long before reaching this point, however, we caught sight of the great animal coming headlong down an apparently vertical side of a big mountain in the distance straight before us; but we were not yet to get through the archway. I thought we should never do so. The windings of the road towards the upper end appeared to me interminable; at last, however, behold the longed-for goal. The wandering, pitching, clambering line stood close before us; and here, by the irony of history, was seen that vast structure which was intended to keep out that race—the Eastern or Mantchou Tartars—one of whom now occupies the Imperial Throne of China. We of course dismounted and climbed on to the serpentine monster. The evening light and shade lent great effect to the surrounding scene.....We therefore wandered and pondered at our leisure, and walked on the top up the declivity to our left for some little distance until brought to by a huge and ruinous fall of the structure, which made farther passage impossible. This stupendous structure, said to have been completed some 200 years a.c., appears to be composed, as the walls of Peking, of a huge mound of earth in the middle, built in and supported on both sides by walls of mixed brick and stone. It begins with a mass of stone at the seaside, and runs over hill and dale some 1,500 miles, varying in height all through; and at short intervals it is fortified with large square towers, perhaps thirty feet high. Where we saw it the Wall itself might be twenty feet high.....and its width at the top perhaps fifteen feet. You cannot see any great length of it at one time because of the great and sudden irregularities of the ground. It shoots down upon you, runs by you, mounts and disappears, and then gives you a parting glimpse on a yet more distant apex. When we had gazed enough we came down to the comfortable reality of our saddles; into these we mounted and found our way with easy descent to Cha-tao, only one mile away, where our servants had prepared for us our dinner and beds, and where, after a toughish journey of some twenty-eight miles, we enjoyed our champagne and bed. But if you want the real benefit of champagne after fatigue, drink some immediately on coming in, and don't wait for mere dinner sippings, which may come afterwards."

The fact that (as the writer was assured) between 800 and 900 laden camels passed the neighbouring toll station daily seems to argue well for the prospects of the coming Siberian railway.

We may add that, speaking generally, but more particularly in reference to the chapters dealing with India, the reader derives a clear idea of, at all events, the minor matters of travel, such as the comforts or discomforts of house and board, and the fatigues or facilities of locomotion. These little details are, no doubt, specially interesting to the sympathetic friends to whom the volume is ostensibly and primarily addressed; but they may not be without interest for an intending traveller, or even for the general reader.

A Particular Account of the European Military Adventurers of Hindustan from 1784 to 1803. Compiled by Herbert Compton. (Fisher Unwin.)

By far the greater part of this bulky volume deals with the lives of three men, whose names and exploits must be more or less

familiar to many students of Indian history during the twenty years of Marátha supremacy in Hindustan. Of these three, De Boigne was a Savoyard, Perron a Frenchman, and George Thomas an Irishman. Both Col. Malleon and Mr. H. G. Keene have produced lively and truth-like sketches of all three adventurers, whose careers filled so large a space in the history of their time. They are conspicuous figures in the pages of Grant Duff; and the story of their lives has been told by earlier writers, French and English, at full length. Mr. Compton's volume presents the latest results of much painstaking research, clothed in vigorous, buoyant, and often picturesque language. He writes of his heroes' wanderings and adventures, their deeds and misdeeds, their struggles, failures, and successes, with a genial sympathy which his sense of humour keeps under rational control. His admiration for De Boigne rests on solid grounds of fact. In praising Thomas for his high soldierly virtues, his loyalty to those who employed him, and his heroic tenacity of purpose in time of sore need, he cheerfully admits that Thomas "became a freebooter pure and simple," supporting himself by raids on neighbouring towns and villages, "without any regard whatever to the elementary laws of *meum et tuum*."

The story he unfolds is brimful of romance, and yet it is all historically true. It comprises, roughly speaking, the twenty years that lay between the close of Warren Hastings's rule and the crowning triumphs of Lord Wellesley's victorious career. The book deals specially with adventurers in Hindustan proper, that is, India north of the Narbada. Many strange things happened in those two decades which saw the rise and culmination of Madhaji Sindhia's power in Northern India amid the wrecks of the old Mughal Empire. But few things were so strange as the fortuitous train of events which carried De Boigne by long and devious ways from his Turkish prison into the camp of the lame Marátha chieftain, who had once narrowly escaped from the slaughter of Pánapat. In his wars with Warren Hastings, Sindhia had learnt the value of disciplined troops. Benoit de Boigne had served as a captain in the famous Irish Brigade of France, then as a captain in the Russian army, and latterly as ensign in a Madras regiment. His fortunes were at a low ebb when Sindhia, in 1784, invited him to raise two battalions of disciplined infantry with a fitting complement of guns. This little force expanded a few years later into a brigade 10,000 strong, whose warlike prowess under its skilful leader won for Madhaji the virtual lordship of Hindustan, stamped De Boigne's fame as a great commander, and made him sole ruler of an important province in the great Duáb. His genius for civil government appears to have equalled his genius for war—a conjunction by no means rare in the world's history. As Mr. Keene has well said, "Much of the small amount of civil and military organization upon which the British Empire of Hindustan was ultimately founded is due to his industry, skill, and valour."

Mr. Compton's detailed and graphic account of the campaigns in which De

Boigne's regulars secured victory or minimized defeat for Sindhia's arms shows how much of Madhaji's ultimate greatness was owing to the man whom Col. Malleon has justly called "the foremost European figure between the departure of Warren Hastings and the arrival of Marquis Wellesley." And not least of De Boigne's merits was the pains he took to humanize warfare in armies accustomed to the wildest licence of bloodshed and rapine. His retirement, soon after the great Madhaji's death, from the service of Daulat Rao Sindhia was followed by the promotion of his ablest lieutenant, General Perron, to the vacant post. Perron began his Indian career as a runaway sailor from a French frigate. After ten years of miscellaneous soldiering he made a fresh start as captain in one of De Boigne's regiments, and soon won the heart of his new chief by his courage in the field and his zealous discharge of duties in cantonments. His rise was rapid and his opportunities were favourable. After the great battle of Kardla, in which Perron and his 10,000 turned the scales against the Nizam, the fortunate Frenchman rose in 1796 to the chief command of all Sindhia's forces in Hindustan, and ruled with the pomp of an Eastern despot over a territory wider than De Boigne had ever done. But this great prosperity turned his head. His avarice and his favouritism disgusted several of his best officers, and his arrogance drove the Marátha chiefs into frequent revolt. The story of his decline and fall, as told by Mr. Compton, is full of interest. Daulat Rao might have made a sterner fight against the armies of Lake and Wellesley but for Perron's failure to help him in the hour of need. As it was, Perron's brigades, though deserted by their European officers, fought bravely to the last with their wonted steadiness, and the victors had to pay dearly for their ultimate success.

George Thomas neither rose so high nor fell so low as the Frenchman whose arms he defied for some time with a skill and courage that deserved a better fate. Mr. Compton is good at battle pieces, and his account of the long day's fight at Georgegarh does full justice both to his hero and himself. Thomas's career was full of strange vicissitudes, of incidents too romantic to need any of the florid commentary in which his present biographer sees fit to array them. Thomas was a genuine hero of romance, with many fine personal qualities and a decided genius for command. His dream of planting the British colours on the Attock was never realized, but it was at least a noble one, nor was there anything ignoble in his fall. His own memoirs, written down from dictation—for he was as illiterate as Haidar Ali—tell us how he built and peopled his capital of Hánsi, coined his own rupees, "which I made current in my army and country," cast his own guns, and began making muskets, matchlocks, and powder for his troops, with an eye to the future conquest of the Punjáb. It was a pity, we think with Mr. Keene, that such a man should have been left unaided by the British Government in his last brave struggle against Marátha lawlessness and French ill will.

An appendix of about eighty pages contains in alphabetical order short notices of

sixty-six other adventurers, English, French, Dutch, and so on, who sought fortune at the sword's point during the latter part of the last century. Such men as Raymond, Sombre, and Claude Martine are more than names to readers of Indian history, while James Skinner, of "Skinner's Horse," still lives in his delightful memoirs, and the name of Col. William Gardner remains curiously associated with an English barony and with the royal families of Oudh and Delhi. The illustrations to this book include a good map of Northern India, and interesting portraits of De Boigne, the handsome George Thomas, and the honest, sturdy-looking Col. Skinner. But there is, unfortunately, no index.

Obedientary Rolls of St. Swithun's, Winchester. By G. W. Kitchin. (Hampshire Record Society.)

ALTHOUGH it is only to a limited public that such a work as this can appeal, it deserves careful notice at our hands, not only for the scholarly care lavished upon its contents, but also for the "Introduction on the organization of a convent," which the Dean of Winchester has prefixed to it, and which gives it a value wholly independent of the records brought to light in its pages.

The object which the Dean has set before himself is to determine from these records, aided by his general knowledge of everything relating to St. Swithun's, the organization, the administration, and the working life of this great Benedictine house in the fourteenth and fifteenth centuries. Conscience of the reaction that has now set in, in favour of the once despised and perhaps slandered monasteries, he is anxious to remind us that it promises to be carried too far, and he strives to hold the balance fairly between their admirers and their detractors. There is always danger in arguing from the particular to the general, and it is obvious that not only did monasteries differ from monasteries, but that also, as with colleges or regiments now, the degree of zeal and discipline must have varied continually in each house, according to its head and its leading spirits. Still there were certainly great causes then, as always, at work, and one of these may be scripturally expressed as the deceitfulness of riches. It was the almost inevitable fate of every monastic order to deteriorate exactly in proportion with its increase in wealth. The Dean tells us the old story—the conversion of those monks who had toiled with their hands and gladly filled the humblest offices of their house into a community of landed proprietors, disdaining all manual labour, and spending their time in an "endowed leisure" which was little better than idle vacuity. But if they could speak for themselves, would this be their point of view? The Dean is constantly complaining of their "self-centred" system, of their neglect of, and contempt for, the suffering world without their walls, of their complacent satisfaction in the thought that, at any rate, their own community were all, in the jargon of our day, "saved." But here, we venture to think, he fails to enter into the spirit of the great "prayer-wheel" ideal of religion. At St. Swithun's, as at other Benedictine houses, the wheel had to

be turned some six times a day, with an extra turn at midnight, and no one can deny that the monks turned it. Dragged from their beds, shivering with cold, they groped their way through those damp vaults to discharge their unending task; and if they gradually allotted to an army of retainers the clerical and manual labour which their predecessors had executed in person, they at least did not, like the Buddhist of Burma, hire cheap substitutes to lighten their load of worship.

But that the abbey, as these pages show it, was an abbey in decay, Dean Kitchen rightly insists. He makes an important point in his contention that though Henry VIII. may have hastened the end, the dissolution of the monasteries was, clearly, only a matter of time. It is now, of course, generally known that they were plunging deeper and deeper into financial straits. We see in these rolls the usual difficulties beginning, but why they should ever have begun it is not easy to say. Perhaps it was the natural improvidence of a corporation heedless of heirs; perhaps the charges of an extravagant establishment; perhaps the easy-going ways of monastic landlords. But these financial difficulties were not the only danger. England was growing more practical as it grew less mystical. It was becoming impatient of what it deemed the sloth, and jealous of what it knew to be the wealth, of such communities as that which the Dean has here made to live before our eyes.

Another point which is here insisted on is that the popular conception of the monasteries as great almsgiving establishments is erroneous. From the indisputable evidence of the almoner's rolls, Dean Kitchen proves the absence of any "care for the sick and suffering," while he fails to detect "the faintest sign" of the charities associated with the name. The impression we derive all through is rather negative than positive. The monks were guilty of no offence; but they did little or no good. One cannot wonder that in the eyes of reformers they were mere cumberers of the ground. The Dean, however, places to their credit the triumph of "organization" represented by the system of Obedientiaries, and illustrated by the rolls in this volume. These officers of the convent—for that is what they were—had charge, by a system of minute devolution, of its various departments, each being assigned for his work some special source of income. For this system it is claimed that

"in a well-ordered Monastery, with its eighteen to twenty Obedientiaries, life went on smoothly and prosperously.....There only were the departments of work, the directions of industry, carefully marked off; there too the main principle of official responsibility began early to be asserted."

The working of this system, which (we may observe) did not chock, but rather caused by its complexity, financial troubles, can be well studied in the Dean's pages.

We cannot but regret that to one of the more important officers the name of "Hordarian" is here given. According to the glossary "Hordarius" is latinized from the A.-S. "hord," but the actual office existed under the Anglo-Saxon kings, whose treasurer was their "Horder." As "Elemo-

sinarius" is rendered "Almoner," so "Hordarius" should be rendered "Hoarder," or at least "Treasurer." Again, the Dean calls attention to the story of Walter, Prior of Bath, and formerly of Hyde Abbey, as an example of the religious awakening that led Benedictine dignitaries to seek a Carthusian cell; but it is most strange that he should have overlooked the case of a prior of St. Swithun's itself, Robert by name, who acted in precisely the same manner, and was similarly ridiculed by his brethren. We owe the story to Richard of Devizes, himself a monk of St. Swithun's, who mockingly dedicates his chronicle to this same Robert. Walter's experiment, by the way, is placed by Richard some ten years earlier than the date here given. On "corrodies" the Dean has much to say. He denounces them as an "unsatisfactory" and "unthrifty" system. But in its origin the principle, which was virtually of considerable antiquity (and has, we believe, been revived by the Salvation Army), was a curious and useful anticipation of our life annuities. In return for the gift of an estate or of a fee-farm rent, a convent granted a life annuity, payable in money or kind, or both, which answered its own purpose as well as that of the recipient. But if, instead of such property, a monastic body accepted cash down, which it proceeded to spend, this was merely an abuse of the system, as bad, doubtless, in its effect as the long beneficial leases of earlier times. There are many other points of interest on which we cannot touch, but we are anxious to lay stress on the scholarly labour and extreme pains devoted to this learned work. Two plans of the monastery and its surroundings are also welcome. Nor must we omit to mention the appendix contributed by Miss Bateson on the daily course of the religious services in a Benedictine house, or the elaborate glossary of Mr. Mayhew. We must, however, observe that "port-moot" does not mean "the court held in the gate of a town," and that the "porta" derivation is erroneous.

Esther, Love Lyrics, and Natalia's Resurrection. By Wilfrid Scawen Blunt. (Kegan Paul & Co.)

MR. WILFRID BLUNT'S 'Love Sonnets of Proteus'—which have recently had the honour of reissue at Mr. Morris's Kelmscott Press—seemed to promise the advent of a new poet. They were dedicated to Lord Lytton, and they did what Lord Lytton had tried to do, what he had failed in doing. They were modern and personal; they were written from the point of view of a man of the world—using that epithet in its best signification. Here were no traditional Phyllises, no lyric Mauds even; these Manons and Juliets were very real people—real in their presentment certainly, and probably real in the commoner sense of the word. Here, framed in no very regular sonnet-forms, were women of to-day, just the women whom one knew, "in their habits as they lived"—the very bonnets, fichus, of the period. The sentiment was everywhere modern, of to-day—the sentiment of a man who has lived and loved, not sparingly, not ignobly. Often imperfect, wantonly imperfect, in form, these

sonnets recalled the not always formally perfect sonnet-stanzas of Mr. Meredith's 'Modern Love.' That magnificent poem was an absolutely new departure; and from 'Modern Love' dates much of the strongest verse written in England since its time. Some of James Thomson's, some of Mr. Henley's, the best of Mr. Blunt's—this is not all, but it is significant enough. All deal modernly with what is essentially modern love—love in its actual surroundings, in London, in Paris, with all that complexity of self-analysis, of curious consideration, with which we are so fatally dowered, at the end of this reflective, irresolute century. And Mr. Blunt follows Mr. Meredith, with singular closeness, in a style which, in 'Modern Love,' was as definite an invention as the manner of treatment. It may be defined as a *staccato* effect, in place of the customary *adagio*; as an effect also, in those single lines, each a single sentence, of something more closely allied to our daily speech than the usual poetic phraseology. Just this style, just this manner, we find again in 'Esther,' the poem in fifty-three Shakespearean sonnets which opens Mr. Blunt's new book.

'Esther' is named "a young man's tragedy," and, "a true story of the earth," it tells a tale, ever old and new, of the fall of man.

The passionate heart of youth with its desires
Is not all noble, and some baseness clings
For ever mixed with its eternal fires,

Else were it single among human things.
And all life's wisdom learns but this last plan,
To jest at tears and weep man's mirth and man.

The motive thus indicated is worked out in a very realistic narrative of an adventure at Lyons. There is a fair in the Place d'Armes, and a youth, but newly come from a solitary life among the Alps, finds his way among the crowds thronging the jugglers' and dancers' booths.

I went among them all with grave intent,
I, too, to find it may be some delight.
I was a boy and knew not what life meant,
Nor what the pleasures were men seek in it.
Only I knew that, mingling with that throng,
I was a stranger a strange world among.

In one of the booths he meets a little woman—

A childish face, but wise with woman's wit,
And something, too, pathetic in its gaze—

a woman who, as he discovers later, is the great actress who is thrilling the town every night in 'Manon.' She is charmed with the fresh, ingenuous boy; he, half fearing, suffers himself to be charmed too.

We stayed at Lyons three days, only three,
In Esther's world of wonder and renown,
She, glorious star, each night immortally
Playing her Manons to the listening town.
I glorious too, but in Love's firmament,
Watching her face, by which alone I moved,
A shadow near her raptured and intent,
And seeking still the signs that I was loved.
Thrice happy days! Thrice blessed tragedy!
Her Des Grieux was I, her lover I
Bound to her fortunes, blest to live or die,
And faithful ever though to faith forsworn,
Waiting behind the scenes in that stage-land
To greet her exits and to squeeze her hand.

It ended as such things must end, and the youth, grown man, and looking back on this youthful episode, can but regret that he wronged by anger a woman who was indeed a Manon Lescaut—"faite pour les pardons et non pour les serments," as M. Armand Silvestre has defined, once for all,

the exquisite faithless creature. "Dear passionate Esther, soulless but how kind!" is his epitaph on the grave of love.

This is the story of 'Esther'; and the story is full of meaning—full, too, of opportunities. It is told effectively, sympathetically, with a certain warmth and vividness that is lacking in most of the poetry produced just now. Yet, after all, it seems to us that Mr. Blunt has scarcely done justice to it or to himself. This is not the first appearance of Manon on the stage of Mr. Blunt's poetry. We have met her in the 'Love Sonnets of Proteus,' and from them we know her already better than she can be known by those who see her first as Esther. Compare the section named after her in the 'Love Sonnets' (the story but hinted at, the personality so cunningly evoked) with this elaborate telling of the story. There is a great difference, and the difference is in just the most essential part of poetry. 'Esther' is narrative, it is realism; it tells the facts of the case precisely as they might be told in prose, with reflections, poetical in their way, that might also have found their place in a prose telling. Now to do this and to write really satisfactory poetry seems to us impossible. In the 'Love Sonnets' there is no narrative; the little, charming, prettily prosaic facts that creep in from time to time are but delightful accidents; what we have is the essential poetry of the emotions, of faintly indicated situations in which those emotions had crystallized. In 'Modern Love' there is a narrative; but it is told "in tragic hints," no more. The situation is flashed upon you as by the flash of lightning—then darkness, and then again a flash. In 'Esther' it is the poetry that is the accident, not the prosaic facts. It is an accident that often happens, for there are admirable passages in the poem. But the immense difficulty of telling a modern story in verse is not overcome. It is a courageous, a most interesting attempt, but it stops short of success.

The 'Love Lyrics' (not always lyrics, and not often essentially lyrical) which fill so much of the volume are far less interesting than the work in sonnet form and in stanzaic blank verse. Mr. Blunt has a curious way of writing blank verse as other people write rhymed verse, sometimes very effectively, as in 'An Unwritten Tragedy,' or thus, for instance:—

This morning, as I passed
Over the lawn, there was an instant's hush
Among the trees, and then a whispering
Which woke the birds; and of a sudden, lo!
A thousand voices breathed conspiracy;
And now a silence. There are listening ears
Among the bushes waiting till I speak.

The poems that attempt to dance in metre, dance in fetters; Mr. Blunt is at his best in iambics, and it is at his peril that he ventures upon another measure. Among these graver pieces there are some fragmentary 'Recollections of Childhood,' which are full of sensitive observation or remembrance; and 'On the Way to Church' has something of the picturing touch of the 'Love Sonnets.' The whole book is full of interest, full of accomplished work; but it does not quite fulfil that promise of a new poet which at one time seemed so hopelessly evident.

NOVELS OF THE WEEK.

Asenath of the Ford. By Rita. 3 vols. (Griffith, Farran & Co.)

After Twenty Years, and other Stories. By Julian Sturgis. (Longmans & Co.)

Anthea: a True Story of the Greek War of Independence. By Cécile Cassavetti. (Cassell & Co.)

A Modern Romance. By Laurence Bliss. (Methuen & Co.)

Mrs. Greet's Story of the Golden Owl. Illustrated by Ambrose Dudley. (Leadenhall Press.)

Godiva Durlough: a Novel for Girls. By Sarah Doudney. (Hutchinson & Co.)

A Child of the Precinct. (Same author and publishers.)

For the Sake of the Family. By May Crommelin. (Eden, Remington & Co.)

Belhaven Tales: Crow's Nest, Una, and King David. By Mrs. Burton Harrison. (Fisher Unwin.)

Matthew Redmayne: a New Zealand Romance. By Oliver G. Growden. (Sonnenschein & Co.)

Rachel and Maurice, and other Tales. By the Hon. Margaret Collier (Madame Galletti di Cadillac). (Chapman & Hall.)

THE medium of a journal is apt to be cumbrous, and Rita's experiment in thus casting the form of her narrative is not completely successful. Two-thirds of the book are taken up with lamentations, reflections, and speculations which for the most part might have been omitted. The descriptive passages dealing with the scenery of Cornwall and the neighbourhood of Bideford and Clovelly are expressed with her wonted grace, but the story is rather attenuated, and the supernatural machinery—the shadow of Westaway and the curse—is not convincing. Still less possible is the explanatory MS., dated 1750, in inaccurate spelling intended to be archaic, which is singularly out of place at the date supposed. Certainly the "curse" of fatuity clings to the females of the house of Westaway, who for two generations wreck their lives on outlandish adventurers of a type so mean that no Englishwoman of education could be possibly attracted by it. Asenath's own love affairs are more fortunate, and partly owing to the persuasions of her friends, partly to the gradual triumph of reason over a hasty attachment, she succeeds in obtaining the mature affection of her poetic lover and rejecting the fickle soldier who played fast and loose with her girlish affection.

Although the eight stories which make up Mr. Julian Sturgis's new book were written at intervals between 1874 and 1891, the reader cannot fail to be struck by their similarity of design and effect. Not that Mr. Sturgis is the slave of any mannerism; quite the contrary. But his interest settles upon unobtrusive and delicate personalities, sensitive to the influences of civilization or scholarship; and he treats his subjects always in the style of a subtle observer, a refined and somewhat remote humourist. His narrative recalls the speech of a shy and restrained person. Consequently he rarely succeeds in the creation of a vivid, active personality. His efforts in this direction appear half-hearted, as if the author

thought them rather absurd, and the result is tainted with conventionality; but the romance of a don's withered heart, the remnant of essential humanity in the soul of a dryasdust—these call forth the completeness of his powers. In the short story his success is even greater than in the short novel. 'After Twenty Years' contains several portraits, as the Rev. Stanley Betel's and "The Unimportant Person's," which are not easily to be forgotten, so unostentatious yet impressive is their presentation. The book is altogether charming, chiefly because the qualities most alien to the precipitate and gaudy workmanship of the day, yet essential to the vitality of fiction, are present therein.

The Greek revolution and the sanguinary war by which Greece virtually shook off the Turkish yoke in 1827 have furnished either a theme or a background for many a modern romance; but it would be idle to contend that the subject has ever yet been treated by a master-hand, or that the skill of a genuine romancer has in any instance been blended with the true tone and colour of the epoch of emancipation. New Greece has not given birth to a literary creator, at any rate to a creator of the technical strength and force which would be necessary to captivate our Western judgment; and certainly no English or French novelist has been found capable of assimilating and reproducing the ethical character of the half-regenerate Hellenes. Perhaps the combination here suggested is scarcely possible. Could any of our living masters of romance, on either side of the Channel, in Scandinavia or Russia or Germany, so steep himself in the spirit which animates the 'Leandros' of Panagiotis Soutzos, or the 'Helena' of Ambellas, or the 'Heroine of the Greek Revolution' by Stephanos Xenos, or the 'Loukis Laras' of M. Bikelas, as to make his characters live before our eyes without a suspicion of hybridism, we might yet hope to read an historical novel excelling in its interest and inspiration anything of that particular type of fiction which has been given to the world since the masterpieces of Scott. As for the volume which suggested the foregoing remarks, it should be said that 'Anthea' is not accurately described by its second title. It is a story, not of the War of Independence, but of the ruin of a Yanina family by Ali Pasha, and of the flight of the heroine with her three little children to the coast. Judged on its intrinsic merits, it is irresistibly touching and painfully graphic. It might have been more effective without the interpolated notes, some of which are childish; and an hour's revision would have sufficed to weed out certain blemishes of detail. Thus the author (or perhaps her printer) represents Ali Pasha as being alive in June, 1829, which was more than seven years after his murder.

Mr. Bliss is evidently a new writer; but his book, despite its disregard of the probabilities, shows such promise that it is quite worth while to warn him against a tendency to disquisition upon semi-philosophic matters, and to point out that where he least forces his private opinions upon the reader his work is most pleasant. It would be a pity if his excellent faculty of dialogue were obscured by eagerness to reform the

world, which is indifferent to reformation and always enjoys a well-reported conversation.

It is to be hoped that the Leadenhall Press will not make a practice of publishing books after the style of 'Mrs. Greet's Story of the Golden Owl.' This astounding production is printed on a dark brown paper, such as is used to wrap up parcels, while the pictures—which, alas! are many—are gleaming white and grey. The Golden Owl is a "nyctalops," a man who can see in the dark. He spends his time in robbing and murdering, and Mrs. Greet's story is nothing but the recital of his crimes with one or two love stories thrown in. It is a most unedifying work.

Of a very different character are Miss Sarah Doudney's novels for girls. 'Godiva Durlough' and 'A Child of the Precinct' have much in common. In both books the gentle heroine is left lonely in the world, and suffers many things before she wins happiness. In both the Savoy, with its ancient chapel rich in memories, plays a great part; in both the same high tone and noble purpose appear. Miss Doudney's work is always good of its kind.

'For the Sake of the Family,' by Miss May Crommelin, is full of hairbreadth escapes and thrilling incidents. Whether the heroine was right in taking upon herself "for the sake of the family" a hideous crime is one of those questions which may be asked for ever and ever.

Mrs. Burton Harrison's 'Belhaven Tales,' which take us back to Virginia in the old days, are full of a quaint charm. The scene is laid in a quiet grass-grown town. Some of the incidents are real, but history is blended with fiction by a skilful hand:—

"A bundle of old letters, depicting the social life of Alexandria when the century came in, was found, by a descendant of the young matron to whom they had been addressed, in a huswife of faded silk in a garret not long ago." Hence this fascinating little volume, over which we cannot but linger.

If Mr. Growden intends to favour the public with further stories he should economize his sensational scenes. He has given his readers enough material for half a dozen tales. The plot of the present is most complicated, but is ingeniously worked out. The style is original, and shows power. Some of the characters are well drawn.

The three stories in 'Rachel and Maurice, and other Tales,' are sad and not very original or very interesting. The first, the one that gives its name to the book, is the longest and most important. It tells of the hero's adventures with three women: one whom he did not marry because he discovered in time that she was mercenary, one who loved him and whom he did marry, one one who loved him and whose love he returned because she made him comfortable. Rachel is a most unnatural character and far from prepossessing; but all the characters in the work are somewhat overdrawn, and the situations too are strained. The narrative is somewhat faulty, and the perpetual Italian quotations, which are not always correct, render the style jerky. In spite of its many faults 'Rachel and Maurice' is not below the average of short tales, which, it must be confessed, is not always so high as it should be.

CANADIAN HISTORY.

THE fifth volume of Mr. William Kingsford's *History of Canada* (Toronto, Rowse & Hutchinson; London, Kegan Paul & Co.) is quite up to the mark of the preceding volumes. The interest is greater for the English reader, as the state of affairs in Canada which is set forth in it relates to British rule there. One of the merits of Mr. Kingsford to which we have called attention more than once is that he writes with perspicacity and moderation. His language is as clear as it is well chosen, and he is correct without pedantry. Mr. Kingsford makes a slight slip when he adds an "e" to Lord George Germain's name; and he is too emphatic, when referring in a foot-note to Wilkes, in stating that Wilkes was the author of the 'Essay on Woman.' It has never been determined who composed that poem, of which no complete copy, as it proceeded from the private press of Wilkes, is known to exist. A few lines have been preserved, and the genuine poem does not begin with the words quoted by Mr. Kingsford. This is but a trifling matter; the essential point is that Mr. Kingsford's new volume is carefully written, and tells the story of a most important period in Canadian history in a manner which is excellent and does him great credit.

The Report on Canadian Archives for 1891 (Ottawa, Dawson), by Mr. Douglas Brymner, is as carefully prepared as any preceding one. Mr. Brymner brings his work down to the year 1800. He has more to say in this report of general interest than in others from his pen. He can refer to instructive documents relating to the division of Canada into Upper and Lower, and to the changes consequent upon it. This has a special interest for the historian of Canada; but other documents quoted or referred to in this volume have a still wider interest. Much has been written about what the representatives of the first French Republic strove to do in order to obtain assistance from the United States; but less is accurately known of the schemes which they concocted for attacking Canada. It was hoped by them, indeed, that France could reconquer her old possessions in the New World, provided the United States would either side with France or else observe a benevolent neutrality. Washington happily presided over his native country at the time that intriguers were busy, and he thwarted their projects. Many letters given in full in this volume exhibit the position of Canada and the attempts made to injure her. They are interesting reading and they will prove of great service to the historian. We can say of this report, what we have said of others from the same pen, that Mr. Brymner does his part well and merits thanks.

CHRISTMAS BOOKS.

Where is Fairyland? by J. F. Charles (Sampson Low & Co.), is an attempt to teach children that fairyland is everywhere in the world around them, in which better things are to be found than dwarfs and fairies. In order to prove this, a pretty and eloquent young lady tries to amuse two neglected children by describing visits she has paid to the Kingdom of Hot Fire, the World of Water, and the Lands of Ice and of Heat. Oddly enough, only one of these visits is accomplished without fairy aid; all through the book, indeed, a fairy presents herself as showman to the wonders of nature and science. Personally we like fairyland in its own place, and we believe that most children will agree with us. Little Dona certainly did:—

"She found it disappointing to have so many stories without 'real fairies,' as she called them. 'Well but,' said Fred, 'there's the fairy godmother.' 'Oh! I don't count her,' replied Dona, 'she's just a 'magination.' 'All fairies are imagination,' Fred declared. 'In proper stories they are real,' asserted Dona; and we hold the same opinion, and do not feel satisfied with fairy godmothers whose only fairylike attribute is the power of transport-

ing young people to scenes of instruction. Dona's desire for proper fairy tales is partially gratified at the end of the book. One story, 'Man and Beast,' is excellently told, but we think that a violent wrench to truth has been given for the sake of a moral. Beasts are represented as utterly selfish, because they know no better, for "only men can hear the good news that we live, not for ourselves, but for one another; for only men have the brains and heart to understand it."

Mr. Church's *Stories from the Greek Comedians* (Seeley & Co.) contrives, in an ingenious manner, both to summarize the plots and to describe the representation of fifteen Greek comedies. Of these, nine belong to Aristophanes, while the remaining six represent writers of the New Comedy, as known to us through Plautus and Terence. Thus the 'Trinummus' and 'Mostellaria' do duty for Philemon, the 'Rudens' for Diphilus, the 'Adelphi' and 'Andria' for Menander, and the 'Phormio' for Apollodorus. Mr. Church's method is to combine the argument, the description of the scene, and the necessary explanations into a narrative, and to introduce in this snatches of dialogue and verse translations of the more poetical passages. It is obvious that in this way a great deal can be told about a play, but we lose the effect of drama, and especially of Greek drama; for the narrative cannot do reasonable justice to the chorus, and the jokes are a good deal mitigated by the explanations. The book, therefore, though it displays at every turn the grace and tact which we are accustomed to expect from Mr. Church, is not, on the whole, so successful as some others in the same series. The illustrations, which are taken from ancient vase paintings, are often extremely apposite.

The children in *Orchardcroft*, by Miss D'Es-terre Keeling (Fisher Unwin), are excellent. The description of the younger Philip at the age of three shows a loving observation of the ways of babes, and a decided gift for reproducing its results; perhaps the best part of it is the scene in which Philip first wins his father's heart, ending in this delightful fashion: "'I fink,' he said, with pretty embarrassment, trying to break it delicately to his father that the long tête-à-tête was beginning to bore him, 'I fink I'll go and look after my flow's.'" Charming also is May as a child, whether stopped in her progress down the garden by the sight of a snail, or shamming dead through terror of the strange grandmother. It is a pity that these two ever grow up, for they are not half so interesting at a later stage. Philip, the father, is not a well-drawn or consistent character, but his Irish wife, Ally, is presented with much sympathy and success. In fact, she is the only grown-up character who interests us; her rapid changes of mood and dependence on circumstances have the true ring of her nation, and she possesses her share of Irish wit, of which this may serve as an example: "That's just as you look at things, Philip. As I always say, God Almighty gave potatoes eyes, but He didn't give them sight, an' it's much the same that He's done be some creatures of the shupier sex, poor things." Miss Keeling is, perhaps, unnecessarily ruthless in killing off her characters: there are four deaths in the book, two of which occur in the first seven chapters; and very little provocation seems to set the women fainting. The Queen's English is not always respected; but then the book is chiefly concerned with Irish people, so that this may be an intentional subtlety on the part of the author.

Mr. Hume Nisbet has taken more pains with *The Divers* (Black) than with some of his late productions, which we were obliged to notice unfavourably. Consequently he has given his readers a tale which deserves to rank with his best books. The scene is laid in Polynesia, where the results of "black-birding" are de-

scribed as equalling the desolation caused by the slave trade in Central Africa. The story is one of decided interest for boys, for whom it is intended. The author says in his preface that there is no moral to be derived from it; we do not agree with him. At all events, if he cannot point a moral, he can adorn a tale.

A Nursery Idyll, by Mabel E. Wotton (Society for Promoting Christian Knowledge), is a pleasant tale, evincing real sympathy with children.

ECONOMICS AND SOCIAL SCIENCE.

FROM Messrs. Methuen & Co. there reaches us *A Shorter Working Day*, a volume of the series "Social Questions of To-day," by Mr. R. A. Hadfield and the editor. This book covers much the same ground as that most ably gone over by Mr. Sidney Webb in his various writings on "the Eight-Hour Question." The writers assume that all coal miners work short hours. They will find on inquiry that some in the Bristol district and some in parts of Lancashire and Cheshire still work very long hours indeed. They state that "the limitation placed on the employment of boys by the Coal Mines Regulation Act practically established a maximum week of fifty-four hours for hewers." This remark shows that they do not understand the system or systems on which all the pits of Northumberland, and all but six in Durham, are worked, of a single shift of boys to two shifts of hewers. In nearly all the pits of these two counties the hours of the boys, considered as a boy-staff, are either in alternate weeks fifty and sixty, or else fifty and fifty-eight. But no individual boy works over fifty-four, and in the "barf week" (the week of six working days) either a whole day's work or a half-day's work is taken from each man by boys belonging to the additional boy-staff maintained for this purpose. The writers do not seem to have thought sufficiently of the case of the textiles, our chief trades. They argue that shortening of hours is not likely to decrease output or to find work for those out of work. But in the cotton-spinning and similar industries it is not easy to shorten the hours during which the spindles run without decreasing production. It is stated "that the officials of the trades unions in the textile trades are dead against any legislative restrictions on hours of labour." But since July last those alluded to, Mr. Mawdsley and others from Lancashire, have been the strongest advocates of a legislative eight hours' system. The work is scrupulously fair, and Mr. Hadfield's personal testimony, as that of an employer who has shortened hours, is valuable.

MR. HAVELOCK ELLIS, whose previous work 'The Criminal' met with high praise from us, publishes through Mr. Fisher Unwin *The Nationalization of Health*. This volume is a most able exposition of our present shortcomings in respect of preventable disease, and a plea for the municipalization or nationalization of almost the whole of the care of health and charge of sickness. There are chapters on hospitals, on the London poor-law infirmaries, on typhoid, on blindness and short-sight, on puerperal fever, on dentistry (especially for children), on inspection of industries, and on unhealthy trades. We believe that Mr. Ellis is wrong in thinking (with all the world) that there has recently been an "epidemic of scarlet fever" in London. We believe that there has been more "removal" as a result of notification, and nothing else, and that there is now a consequent decrease in the disease, which is likely to continue until it is virtually stamped out. But this is an additional argument on the side of Mr. Ellis. Applied with moderation, as he would apply them, his views are those which are likely gradually to prevail.

The Annual Report of the Council of Administration of the Ottoman Public Debt, which

is that for the tenth year, is this time preceded by a report on the second quinquennial period, 1887-1892, by Mr. Vincent Caillard, who is again President for the current year. His report gives as full and accurate a view of Turkey as have his previous reports, and may be commended to all who desire to learn some thing of the present state of the Ottoman Empire, of the Oriental tobacco trade, and of many similar matters. We note that the Council is becoming stronger in its composition than it formerly was. The English delegates, first Sir Edgar Vincent and afterwards Mr. Caillard, have always admirably represented the bondholders of their country; but those of other nations have sometimes been less well represented on the Board. The French bondholders have now sent a well-known officer in the person of Commandant Léon Berger; and the German bondholders have sent the famous Dr. Rudolf Lindau, who will bring not only official and diplomatic training, but also high literary skill to the service of the Council.

A School Introduction to the Commercial Sciences, by Mr. E. E. Whitfield, published by Messrs. Percival & Co., does not strike us as being very well suited for a school-book, although it is in other respects good. It is a book which may be read through by a person who desires to obtain an elementary knowledge of trade, but we do not see how the question whether a schoolboy has read it is to be decided, as the most important points are not made sufficiently clear, and the book is necessarily not sufficiently self-contained to make examination in it possible. There is a good deal of haziness in many passages of the book, and a schoolboy using it would be likely to ask his master more questions than his master could ask him. For example, at p. 109 there is a foot-note which appears to suggest that the average rate of interest obtained upon French Government securities is 5½ per cent., which is, of course, enormously over the fact. But then the note is not clear, and may relate to something else. At p. 148 there is another curious foot-note, from which it would seem to be asserted that wheat cannot be grown without protection north of the fifty-first degree of latitude. Now this is the latitude of Bideford, Taunton, Petersfield, Petworth, and Romney Marsh; and what becomes of the wheat grown in the Lowlands of Scotland? On the same page Russia seems by implication to be put before North America as a country exporting wheat to us, although the contrary order would be the right one. At p. 136 it is stated that fire insurance is little practised out of England. But there is probably a more general insurance of cottages against fire in the agricultural parts of several continental countries than in the rural parts of England. The account of the Factory Acts as regards children is a little incomplete and misleading, the most recent legislation not apparently having been studied, and the Shop Assistants Act of last session is not named, and it is somewhat implied that the law is different from that which it now is. Our main objection to the book as a book for schoolboys may be exemplified by a consideration of the form on p. 183, which we venture to say would require an immense amount of explanation by the master, other than the explanations given in the book, to make it intelligible to a schoolboy having no previous knowledge of trade. The author seems to hold a view which is not general among the commercial classes in believing that Chambers of Commerce have greatly stimulated British trade, and that the Imperial Institute is likely to have the same effect. We take it that the better opinion among great traders is that British trade is independent of these, for other reasons, meritorious institutions. On the whole, we do not wish to raise any prejudice against what is in its way a very readable little book. It is only as a school-book that we somewhat doubt its utility, and we imagine that

it would be difficult to give trade instruction to ordinary boys in school except in the form of oral lessons by a teacher. Of course, in special schools for picked boys or for grown-up persons it might be useful.

LOCAL HISTORY.

Account Roll of Holy Trinity Priory, Dublin. By James Mills. (Dublin, University Press.)—This is one of the "extra volumes" produced from time to time by the Royal Society of Antiquaries of Ireland, and deals with two subjects entirely different, their only connexion being the accident of the same MS. containing them both. Dealing first with that which gives its name to the work—the account roll of the priory from 1337 to 1346—we do not find that its contents are of any special interest, though the comparative scarcity of such evidence, accessible in print, for Ireland, doubtless justifies their publication. Indeed, the economic historian will welcome their witness as to prices and other details of mediæval life. Described with exactitude, the accounts are those of the Seneschal for 1337-9 and 1343-6, and of the Bailiff of Clonken for 1344-5. The chief item of expenditure is the "Camera Prioris," which the learned editor describes as "the suite of apartments appropriated to the use of the prior and his retinue." This is the only point on which we venture to differ from him. The phrase is exactly parallel to the "Camera Curie" of the Pipe Rolls, and is of too elastic denotation to be so confined. But, as Mr. Mills well points out, its accounts enable us to reconstruct, vividly enough, the prior's life and surroundings. Of the convent itself these accounts tell us little, but a sub prior, seneschal, cellarer, kitchener, sacrist, and precentor seem a large allowance of officers for the half-score or so of brethren who composed the fraternity. The addition, in an appendix, of a rental and customary of the priory's estates circa 1326 gives us, when combined with the account rolls, some welcome particulars of the farms and labourers. Payment of wages by food allowance is well illustrated, and the general impression conveyed is that of a backward and primitive condition of agricultural life. The details given also bear on the composition of labour services for money rents. Throughout all these accounts one is struck by the thorough mastery of his subject displayed by the editor. In addition to translating the rolls he has analyzed them in his introduction, annotated them throughout with much learning, and appended a serviceable glossary. He has produced by his labours an eminently scholarly work. The other subject dealt with in this volume is the Middle English moral play 'The Pride of Life,' of which the only known copy is written, strangely enough, on part of these account rolls. The deciphering alone, as is evident from a facsimile here given, was a work of great difficulty, and the poem has evidently been edited with extreme care, Miss Toulmin Smith and others having assisted in the work. Its chief interest, as Mr. Mills reminds us, consists in the fact that, from internal evidence, it is probably "the earliest extant Morality," older even than 'The Castle of Perseverance,' which belongs to the middle of the fifteenth century. The simplicity of the allegory and the theology, and the less abstract character of the personifications, appear, undoubtedly, to confirm this conclusion. Mr. Mills, we believe, has the credit of having first drawn attention to the interest and importance of this singular discovery. We hope that others, equally unsuspected, may yet be in store for us, and that their fruits will secure editors as conscientious and as zealous as Mr. Mills.

Glimpses of Ancient Leicester in Six Periods. By Mrs. T. Fielding Johnson. (Leicester, Spencer; London, Simpkin, Marshall & Co.)—Mrs. Johnson tells her readers with com-

commendable straightforwardness that she makes no claim to original research. She has simply arranged in chronological sequence the facts she has gleaned from her predecessors who have written of Leicester and the neighbourhood. In these days books of this kind are wanted. They can never supply the place of the works of the historian or the antiquary, but they have a function of their own to fulfil. Many people will read a daintily illustrated octavo who would never think of opening the stately folios of Burton or Nichols. As a popular sketch Mrs. Johnson's work leaves very little to be desired. Her instincts have led her to dwell on the more picturesque incidents of Leicester's history of eighteen hundred years, but she has not entirely ignored certain dull matters with which the inhabitants of the town ought to be familiar. Towards the end of the volume some facts are noted which, from the nature of things, do not find a place in the older books. For instance, it is worth remembering that it was not until the year 1785 that a mail coach carrying the letters passed through Leicester. How the inhabitants got their letters in earlier days does not appear. When this great improvement took place "the London mail reached Leicester about nine in the morning, and that from the North early in the evening, and for months in the quiet town the greatest events of the twenty-four hours were the expected arrivals of the two mail coaches, whose approach was announced by a discharge of firearms to clear the streets as they rattled over the uneven stones." We have not room to quote the account of the Leicester inns, or of the High Sheriff's turn-out as the men of Leicester saw it in the middle of the reign of George III., but they are worth the notice of such of our readers as care for the manners of the eighteenth century, of which, notwithstanding the mass of printed literature that has come down to us, so few authentic pictures remain. The witchcraft delusion seems to have poisoned the minds of the Leicestershire people more than those of any other county except Lancashire. In 1616 nine poor creatures were put to death for having bewitched a boy who dwelt at Market Bosworth. King James I. on his visit to Leicester had the lad brought before him, and came to the conclusion that the nine sufferers had not been guilty. The judges who had tried the case were censured, and, what was of far greater importance, five women who were in custody on similar charges were released. Mrs. Johnson gives a condensed, but interesting account of the Leicester guilds. The guild of St. George had its chapel or chantry in St. Martin's Church. In this chapel there stood, on a raised dais near the altar, a life-size figure of the saint on his horse. The feast day of this guild fell at irregular intervals, at any date fixed by the authorities. When the day was determined upon, the master of the guild caused proclamation to be made at the High Cross, and invitations were sent out to the great people of the neighbourhood. When the festival day arrived the figure of the saint was taken from its dais, and borne on a wheeled stage through the more important streets of the town. St. George did not go alone, but was accompanied by his dragon, and the other notabilities which figure in the legend. This went by the name of "Riding the George," and was the great holiday of the year. It is not easy to reproduce in imagination what our old towns were like in the Middle Ages. Mrs. Johnson has tried to do this for Leicester, and has been very fairly successful. We think she has some tendency to exaggerate the unhealthy state of the country. That it was very far below our present standard we should never think of calling in question, but it should not be forgotten that civic and manorial authorities from time to time did not a little towards hindering noxious matter accumulating in streets and highways, and wells and streams being poisoned with foul water. The account

of the siege of Leicester, which terminated in a Royalist triumph shortly before the crushing defeat of Naseby, is well sketched, and a useful map is given. The author tells us a fact which has sometimes been forgotten—that when all resistance was at an end, acts of violence took place, and that "many defenceless citizens, both men and women, were killed in the streets; some being ruthlessly murdered in their own houses." It may not be out of place to remark that a chronological table of the Norman and Lancastrian earls of Leicester is given.

Bygone Lincolnshire. Edited by William Andrews. (Hull, Brown & Sons; London, Simpkin, Marshall & Co.)—Mr. Andrews is too rapid in bringing out books. The volume before us owes little to the editor. It is a collection of articles relating to Lincolnshire men and things of very various degrees of merit. Some of them are the work of accomplished students, and therefore of permanent value; but blended with these is an amount of mere gossip and of compilations which seem to have been made from the facts supplied by a cyclopædia. The best papers in the volume are those of Dr. Sympton. The one on Lincoln Castle, though far too much condensed, and almost entirely without reference to authorities, is the best account of that great fortress that we have previously met with. The history of Lincolnshire has hitherto been more neglected than that of any other shire in England. There is no reasonably good history of the city of Lincoln; and of its castle, which had so great a part in our history from the earliest times to 1644, hardly anything has been put in a readable form. When the *castellum* of Lincoln first arose we have no means of knowing. The Norman keep is built on a huge mound, like that on which the castles of Coningsborough and Berkeley stand. It was, no doubt, a prehistoric antiquity when William ordered fortifications to be erected there. Whether the present keep is the Conqueror's work or of somewhat later date we cannot determine. Our own opinion is that the castle William provided was a wooden stockade intended for a temporary purpose. However this may be, experts are of opinion that the existing remains cannot be later than the close of the eleventh century. In 1140 we find the Empress Maud in possession, and from that time downwards, whenever there was strife in the land, the castle of Lincoln was always a coveted prize. When the Earl of Manchester stormed it on behalf of the Parliament the history of Lincoln Castle may be said to have ended. It was bravely defended by the Lincolnshire Cavaliers. Local gossip-mongers still go on affirming that it was taken by Oliver Cromwell, who, we are quite sure, was at the time at a considerable distance, watching Goring's horse. It was on this occasion that the glass was shattered and the monumental brasses of the minster carried off. The great church had suffered much on two occasions during the stormy times of the Reformation; but the final acts of barbarism were perpetrated by the Presbyterian troopers. Mr. Trousdale's paper on the Belvoir witches is worth reading. It does not, so far as we have observed, contain any facts not to be found in the contemporary narrative which has been reprinted; but it is useful to have the case in a popular form. The poor wretches confessed their guilt. Whether they had really tried to accomplish the evil for which they suffered, or whether, under fear of torture, they confessed to crimes of which they knew themselves innocent, must ever remain a mystery. Mr. T. Page gives an account of Dr. Dodd the forger, who was a Lincolnshire "worthy," the son of a former William Dodd, who was Vicar of Bourne. Mr. Page has treated the subject with discrimination. Unlike so many writers on this subject, he does not hold a brief for the criminal, but rather seems to agree with Bishop Newton, who said that Dodd was hanged "for the least of his offences." We none of us now think it expedient to hang for

forgery; but as the law then stood the clamour for this bad man's pardon was contrary alike to reason and morals. That a man should have been let off who had done his best to steal upwards of four thousand pounds from one who had befriended him in his need, when men and women were sent to the gallows monthly for what we now regard as petty thefts, would have been a great scandal. On the day Dodd suffered at Tyburn a youth named Harris, of eighteen years of age, was hanged for stealing something less than thirty shillings. No sentimental cry for mercy was raised on behalf of this poor lad, who now would probably not have received more than a month's imprisonment. Mr. William Stevenson draws attention to the "great brass wellkyn," an object which was in the possession of the Corporation of Boston in 1580. What this "wellkyn" was no one seems to know. It is well that attention should be drawn to a question the solution of which must be simple enough if we were once on the right track.

OUR LIBRARY TABLE.

In one of his juvenile productions Charles Knight described sundry luckless travellers to the temple of fame as "sinking for ever into the unfathomable gulphs of *Envy* and *Criticism*." Far be it from us to deal harshly with the memoir entitled *Charles Knight: a Sketch*, by his granddaughter Alice A. Clowes (Bentley & Son), though, truth to tell, its intentions are better than its execution. The biography adds little to our knowledge of that notable publisher and author, since it consists for the most part of extracts from his works, though the passages have been selected with discrimination. Still the restatement of the facts connected with the launching of the 'Penny Cyclopædia' and similar publications will doubtless please numerous readers to whom Charles Knight has become a mere name; and some antiquarian interest attaches to Macaulay's squib 'A Prophetic Account of the Grand National Epic Poem,' which appeared in the *Quarterly Magazine*, though the production itself provokes sighs rather than smiles. Miss (?) Clowes has appended to her grandfather's biography a selection from his correspondence. She has been able to print a few only of Charles Knight's own letters, and we fear that those that do appear might have been written by nine out of ten affectionate husbands and fathers. There are some capital epistles from Charles Dickens, though the best have already been published by his daughter and Miss Hogarth; and De Quincey's solitary communication is in his merriest vein. But some of the letters tend merely to point the trite reflection, why will literary men persist in plaguing their publishers with four sides when a single paragraph might serve? We notice one obvious slip—S. P. R. James; and Dr. J. W. Croker, though not incorrect, reads oddly enough. Is Miss Clowes aware that Mr. C. R. Sumner afterwards became Bishop of Winchester, and Mr. Stanley, "the naturalist," Bishop of Norwich? We hope so, though silence does not always imply knowledge. She might also have indicated in a footnote the particular Hare—evidently Julius—mentioned on p. 155.

The moral of *The Story of Two Churchwardens*, by the Rev. J. Clarke (Skeffington & Son), seems to be that intelligent Dissenters have a tendency to enter the fold of the Church of England if they study religious questions attentively, and that they prosper thereby. Mr. Clarke is quite at liberty to hold this opinion, if he chooses; but it seems rather superfluous to devote two singularly incoherent volumes to proving it. For if this was not his object in writing the book, it is difficult to discover what was. It is the history of the Ross family traced down from a Dissenting great-grandfather, who lived in the time of Wesley, to a conforming great-grandson of this century. Two of the

members of the family attained the dignity of churchwarden—hence the title. The strain on the mind required to remember the relationship of the various characters is not counterbalanced by an adequate interest in their actions; and the parish tittle-tattle which occupies most of the second volume is very tedious. Occasionally, however, there are tantalizing indications that Mr. Clarke might do better if he chose a more promising subject: the slight sketch of the ritualistic curate, Mr. Stone, is clever, and the institution of the Rossmanian sect is humorously described. The publishers have not done their part so well as they might: the book falls to pieces in the reader's hand.

THERE are some interesting reminiscences of Berkshire society, half a century or so ago, in Mr. J. K. Fowler's *Echoes of Old Country Life* (Arnold). The author, who appears to have inherited the ownership of a famous Aylesbury inn, and to have acquired an influential position as a farmer, saw or heard much, as boy and man, of such patrons and heroes of the Royal Hunt as the late Lords Kinnaird, Cork, Chesterfield, and Southampton, Count D'Orsay, and many more, and he was an admiring observer of Disraeli's career from a very early stage. There are a few good anecdotes, fresh or repeated, in the two long chapters chiefly devoted to Disraeli; but the book adds little to our knowledge of the master of Hughenden or of any of the other men of note who are gossiped about. More instructive are Mr. Fowler's experiences of election contests, banquets, and the like, of the relations between gentlemen farmers and their labourers, and of the social arrangements of rich and poor—the pastimes of the former and the vices of the latter—in "the good old times." Mr. Fowler deprecates the changes that have come over the country, and especially the troubles they have brought on landowners, farmers, and sportsmen, since the Reform Bill of 1832 was passed; but he admits that some improvements have been effected, mainly as results of Poor Law reform and the spread of education and self-dependence among the working classes.

COL. MALLESON'S account of *The Refounding of the German Empire, 1845-1871* (Seeley & Co.), deserves praise for its clearness and conciseness; and if the parts dealing with the military operations are better than the political portions of the book, it is only fair to say that there is a greater abundance of material for the writer to work upon in treating of the former. The narrative of the resistance offered by Clam Gallas to the advance of Prince Frederick Charles is especially good, and so is the account of the battle of Gravelotte. By the way, the author shows the incorrectness of Moltke's statement that the French outnumbered their enemies on that occasion. In reality the Germans outnumbered their opponents by nearly two to one. There are some mistakes in the book, due to the haste with which Col. Malleison writes. The Emperor of Austria was not the uncle of William I., and the Austrians in 1866 were not armed with smoothbores.

THE tercentenary of the death of Montaigne is being amply observed by English publishers. A fortnight or so ago we noticed the first instalment of the sumptuous reprint of Florio's translation which Mr. Nutt is issuing. We have now before us *The Essays of Michel de Montaigne*, translated by Charles Cotton and edited by Mr. W. C. Hazlitt (Bell & Sons). It is styled a second edition, the first appearing some fourteen years ago. Cotton's is a vigorous translation, in sound, manly English, and it is most pleasant to read, but it does not possess the quaintness and air of contemporaneity that form the charm of Florio; still we are very glad to have these three volumes. We think Mr. Hazlitt might have improved the bald renderings of the quotations to be found in his foot-notes. We have not examined the

changes Mr. Hazlitt claims to have made in the text, but something seems wrong in the following annotation: "The edition of 1580 has it, 'This boy of eighteen years' (which was the age at which La Boetie wrote his 'Servitude Volontaire'), and speaks of 'a boy of sixteen' as occurring only in the common editions." How the *editio princeps* could prophesy regarding future editions we do not understand. If we mistake not, "seize ans" appears first in Mlle. de Gournay's edition of 1595.

THE Capitaine Molard publishes through Messrs. Plon, Nourrit & Co. *Puissance militaire des États de l'Europe*. The new feature of this work, as regards opinion, is that its author proves to his own satisfaction that the neutrality of Belgium is not likely to be broken through—that is by Germany, for France has no interest in invading it. This is good news. Capt. Molard, however, admits that if Paris were the German objective, Germany would march through Belgium; and there remains, in spite of all he says, some risk that the German view may be that a rapid march on Paris would be likely to produce revolution and a partial collapse of the defensive policy of France. In this case it would be undertaken unless the Belgians provide themselves with a modern army, such, for example, as that of Switzerland, before war begins. Capt. Molard, like most French military writers, thinks the invasion of England by France a possible military undertaking. He shows that France has more than three times as many trading steamers as are necessary for the operation; but he does not discuss the means by which she is to obtain the command of the sea. Capt. Molard is a bitter foe to England, and explains that it has "not yet been possible" to turn us out of Gibraltar. He is foolish enough to suppose we are endeavouring also to seize Tangier. He gives the cost of our army without taking into account the half of that cost which is borne by the Indian budget. He writes "Chatam," "Sout-Hook," "Tree Towns," "Harwick," and so forth. Like all foreign officers, he ridicules our "fad" of mounted infantry.

THERE are few writers from whom we ourselves should care less to attempt translation than from Pierre Loti. But Mr. J. E. Gordon has thought differently; and he has executed a version of *Fantôme d'Orient* which Mr. Fisher Unwin has published. It is not a bad version, considering all things; considering all things also, it could hardly have been a thoroughly good one. The morbidez of the original could not be easily reproduced in English at all; and it could only be reproduced by using an extreme licence of paraphrase and reconstruction. Making allowance for this, the thing may be said to be fairly done for a thing not particularly well worth doing.

MESSRS. CHATTO & WINDUS publish *The Antipodean*, a paper-covered illustrated annual, edited in Sydney by Mr. Evans and Mr. Ryan, and containing contributions from gentlemen in various colonies. The most important articles are those by Sir Henry Parkes and by Sir Samuel Griffith, Prime Minister of Queensland (on the Coloured Labour question, and his recent sudden change of front). Lady Jersey has written an introduction. In a circular which accompanies 'The Antipodean' the editors declare that the endeavour made in it to present to the British people a faithful view of the many-sided life of Australia is made "for the first time." Hardly so. We have noticed in the past several very similar and equally meritorious attempts.

WE have seldom come across a brighter book than *The Horsewoman: a Practical Guide to Side-saddle Riding*, by Mrs. Hayes, edited by Capt. Hayes, and published by Messrs. Thacker & Co. Ladies will find it not only valuable, but thoroughly pleasant to read, and full of hints of

every kind; and their husbands will not be "above" glancing over it, enjoying the good stories, and profiting by portions of the teaching.

THE approach of Christmas brings the almanacs and Christmas cards. The Stationers' Company send us that useful volume *The British Almanac and Companion* (the 'Companion,' to which Mr. Cosmo Monkhouse contributes a summary of art matters, Mr. J. Knight of dramatic events, and Mr. Percy Betts of the musical year, has much improved of late); the *Vox Stellarum*, by the undying Francis Moore; and Gilbert's *Clergyman's Almanac* bound up with Whitaker's *Clergyman's Diary* to form a neat volume.—Mr. Pratt, of Sudbury, sends us that old-established miscellany *Fulcher's Ladies' Memorandum Book*, with its accustomed accompaniment of tales, poetry, and engravings.—*Kate Greenaway's Almanack* (Routledge) is an annual pleasure to which young and old look forward.—Messrs. Raphael Trust & Son have sent a number of tasteful Christmas cards and booklets, which show a decided advance on the firm's previous efforts. Some of them are really excellent.

WE have on our table *The Rise of the Swiss Republic*, by W. D. McCrackan (Saxon & Co.),—*A Greek Grammar for Schools*, by E. A. Sonnenschein: Part I., *Accidence* (Sonnenschein),—*The Lost Atlantis, and other Ethnographic Studies*, by Sir D. Wilson, LL.D. (Edinburgh, Douglas),—*An Anglo-Saxon Reader*, edited, with Notes and Glossary, by J. W. Bright (Sonnenschein),—*The Aron Drawing Books*, Standards I., II., and III.: *Geometry*, Standard III. (Pitman),—*The Cavalier of Pensieri-Vani*, by H. B. Fuller (Osgood, McIlvaine & Co.),—*How I became Eminent*, by Jean Middlemass (Eden, Remington & Co.),—*The Golden Buckle*, by the Author of 'Starwood Hall' (National Society),—*Black and White*, by G. Butt (Hogg),—*In the Days of '54*, by F. M. Wootton (S.S.U.),—*Strange Tales of a Nihilist*, by W. Le Queux (Ward & Lock),—*Robbie Chivers*, by C. E. M. (S.P.C.K.),—*Hops and Hopping*, by J. M. Marsh (Simpkin),—*The Church Monthly*, Volume for 1892 (Office of 'The Church Monthly'),—*Adrift in a Great City*, by M. E. Winchester (Seeley),—*Moods and Memories*, *Poems*, by M. Cawein (Putnam),—*Songs of Sunrise Lands*, by C. Scollard (Gay & Bird),—*Mohammedanism*, by G. T. Bettany (Ward & Lock),—*Le Roman d'un Sous-Lieutenant*, by A. Gennevraye (Paris, Lévy),—and *Diane et Primal*, by Max Ellyan (Paris, Lévy).

LIST OF NEW BOOKS.

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THE REV. F. J. A. HORT.

THE late Prof. Hort was descended, I believe, from "the Rev. W. J. H." to whom, in the Pantisocratic period, Coleridge addressed some pretty lines which have been dropped from all but the completest editions of his poems. Prof. Hort more than repaid the poet's compliment to his ancestor—grandfather, I think—by giving to the world a paper which Mr. Leslie Stephen describes as "the most careful account" of Coleridge's doctrine of the distinction between the reason and the understanding. It was printed in the 'Cambridge Essays' for 1856. Coleridge's verses were headed, "To the Rev. W. J. H. while teaching a young lady some song-tunes on his flute." The young lady was evidently Miss Sara Fricker:—

In Freedom's undivided dell,
Where Toil and Health with mellowed Love shall dwell,

Wand'ring with the dear-lov'd maid
I shall listen to the lay,
And ponder on thee far away!
Still, as she bids those thrilling notes aspire,

Thy honor'd form, my Friend! shall reappear,
And I will thank thee with a raptur'd tear.

The "dear Harmonist" was at the time one of the masters in Estlin's famous school at Bristol. J. D. C.

THE PETRIE PAPYRI.

VIII.—A NEW HISTORICAL DOCUMENT.

AMONG the private documents written in large and easy characters I have recently found five pieces which, when put together, appeared to refer to a war abroad, not to the management of home affairs. The names Seleucia and Antioch were the first to arrest my attention. Ultimately parts of three very broad adjoining columns were placed in their order, and it now seems safe to say that we have a scrap of a personal narrative sent home by a soldier from his campaign. The size and character of the writing make me think that we are not face to face with a new historian or with a formally edited work.

What is the campaign in question? This, too, seems to be settled by the proper names and the localities mentioned. The first and very mutilated column refers to operations in which Epigenes (Dittenb., 'Syll.' i. No. 173, and note) appears. Then (in the second) comes Aribazus, the satrap of Kilikia (which I take to be a blunder for Kilikia), who sends to Ephesus and to the party of Laodice. There is a battle, or, rather, the storming of a city and fort, from which Aribazus escapes, and attempts to cross the passes of the Taurus. Then the writer's party (he speaks throughout as *we*) proceed by

easy stages in their ships to a fort called Psideon, and then, having manned as many vessels as the harbour of Seleucia would hold, enter that port, where they are received with acclamations by the populace. But this is nothing to the magnificent reception they get next day (at Antioch), from which all the population, priests, magistrates, ephabi, and the rest, crowned with garlands, come out to meet them; and here the fragment ends with the third column.

All these details fit perfectly into one of the most deplorable gaps in history—the great campaign of Ptolemy III. (Euergetes) against the kingdom of Syria at the opening of his reign (246 B.C.). His sister, the young Queen of Syria, was murdered by the orders of the king's first wife, Laodice, who, when repudiated, retired to Sardis, where her brother Achæus was a great lord. The king himself (Antiochus Theos), having gone to Sardis, there fell a victim to the vengeance of Laodice, whose partisans at Antioch dispatched the young Egyptian queen and her infant. To avenge this crime the third Ptolemy conquered all Asia. But of his wonderful successes we have the very scantiest knowledge. The summary of Justin would hardly be believed, were it not corroborated by the inscription of Adule (copied by Cosmas in the fifth century). But now we have (I hope) recovered at least this detail, that the Egyptian party at Seleucia and Antioch was strong enough, or those great cities helpless enough, to turn against the party of Laodice and her sons, and welcome the invading fleet, as the avengers of a great crime. Possibly the participants in it may have been the loudest in their demonstrations when the Egyptian fleet arrived. Laodice and her sons were far away in Asia Minor, and the Egyptian invasion of the Cilician coast may well have been intended to separate them from their capital. It is hardly possible that the Seleucia and Antioch named can be those in Pisidia—an alternative which I have carefully considered. But I will not hazard more conjectures. There seems to be no hope of finding any more of this precious text. My colleague Mr. Bury is helping to test and verify the reading, and the combination of the several pieces. The size of the whole will make it difficult to autotype without reduction; but this text, with that of the 'Laches,' already described in this journal, will be among the most interesting in the second part of the publication of the Greek texts of the Petrie Papyri, undertaken by the Royal Irish Academy. Unfortunately the printing goes on very slowly, and the verification or correction of the decipherment is very laborious. Hence it is that a preliminary sketch, such as this, deserves to be made for the learned world. The full and complete account—so far as I can make it complete—cannot be expected for some months.

Into the lesser matters, connected with the price of labour, the guarding of the dykes, the repairing of buildings—all of great special interest—I cannot here enter. One fact, however, which bears upon a controversy which has lasted sixty years, I will mention. The price of 10,000 mud bricks is given at 10 drachme, and immediately follows the equivalent: *in copper 600*. The ratio of the silver to the copper coinage (silver and copper drachme) has exercised the learned ever since the famous Amadeo Peyron guessed it to be 1:60. The text just quoted seems to show clearly that about the year 250 B.C. this conjecture holds good. But the papyri under the learned abbot's hands were all at least a century later. J. P. MAHAFFY.

'THE RECUEILL OF THE HISTORIES OF TROYE' THE REAL BEGINNING OF ENGLISH.

Athenæum Club.

It is a subject of congratulation to many of us that at last we are likely to have a complete and scholarly edition of the first book printed in English, although the pleasure is somewhat qualified by the fact that two editions of the

book are promised us when one would have sufficed. Dr. Sommer, whose editorial labours are so well known and whose work is so thorough, has undertaken to edit 'The Recuyell of the Histories of Troye,' and Lord Amherst, whose collection of Caxtons is so rich, has undertaken to bear a part of the cost. It is to be hoped that the glossary to this work will be a complete and exhaustive one, for it marks a great dividing line in the history of the English language.

It may sound like a paradox, but in many respects the history of English begins with Caxton. It was the printers who eventually fixed English orthography, but they did much more—they created a normal and typical language. Before the printers fixed the language England had more than one dialect which was as much a literary language as the language of Chaucer and Occleve, and it has always seemed to me that the printers very largely did for English what Luther's Bible did for German, namely, selected one out of several dialects and gave it the authority of a common tongue, to which the speech of all educated people eventually conformed. The dialect selected was probably not so much a geographical dialect as one spoken by the Court and its surroundings. On this subject it would be interesting to have some light thrown, and some of your readers are much more competent than I am to do it.

What I wish to emphasize is the importance of the printer in the fixing and shaping of normal English, and the importance, therefore, of Caxton's works as the earliest sources of printed English, and it seems to me that in tracing the genealogy of the English language the first occurrence of any word in print is almost the most important stage in its history.

I am not sure, in fact, whether Dr. Murray's great dictionary would not have been more useful and better if it had been divided into two portions, one devoted to printed English and the other to the history of English before the invention of printing. In the latter portion might have been tabulated side by side the co-ordinate forms in at least the three principal dialectal provinces into which Great Britain is divided, each of which was once the home of a literary language and not of a mere peasants' tongue. Still better, it might have shown all the variations of a word in different geographical areas.

HENRY H. HOWORTH.

'THE LOVING BALLAD OF LORD BATEMAN.'

St. Albans, Dec. 1, 1892.

In the recently published Christmas number of *Harper's Magazine* there is a contribution from Mrs. Ritchie giving the history of a unique copy of this old ballad, which was discovered by the merest accident in the drawer of a table formerly used by Thackeray, the chief value of this particular copy being the numerous characteristic drawings by the novelist to illustrate the quaint verses. As the authorship of this version of the ballad, with its humorous notes and preface, has been variously attributed to Dickens, Thackeray, and Cruikshank, and is still a disputed point, I venture to think that a quotation from a letter lately received from Mr. Henry Burnett will not only add to the peculiar interest of the subject, but, perhaps, may help in its elucidation.

Mr. Burnett, it will be remembered, married Charles Dickens's sister Fanny, so that the minute details with which he has kindly favoured me undoubtedly bear the stamp of authenticity. In reply to a question of mine respecting the authorship of 'The Loving Ballad of Lord Bateman,' and in reference to Dickens's early partiality for singing serio-comic songs, Mr. Burnett wrote as follows:—

"These performances were highly successful, and gave great pleasure to the most sedate amongst his friends.....On one occasion, at Dickens's request, Cruikshank sang, as often before, 'The Loving Ballad of Lord Bateman.' It was a favourite with

him, from the unique manner of Cruikshank's rendering. When it was ended Dickens said, 'Cruikshank, why don't you publish that song with the tune as you sing it, and with illustrations after your own manner?' The answer was, 'If Burnett will take down the music as I sing it, I will set about preparing it at once.' An appointment was made for the next evening at my house, and punctually the artist appeared. I rapidly jotted down the notes as he sang them, intending to make a fair copy, but he took hold of the manuscript and put it in his pocket, saying, 'It will do quite well.' The clef was one-sided, the notes leaning this way and that—and just so it appeared from Cruikshank's hand. It would have been no pleasure to the man to have engraved what was neatly written. Who is responsible for the preface and notes to Cruikshank's version of 'Lord Bateman'? I would rather not give an opinion at this date, though I may say I have a feeling there was something proposed to Dickens during the first conversation."

Although the above statement does not conclusively prove the authorship of the ballad, yet it is fair to assume that Mr. Burnett's information inclines the scale somewhat in favour of Dickens, more especially as regards the notes and preface.

F. G. KITTON.

SALE.

MESSRS. SOTHERY, WILKINSON & HODGE sold the following books last week from the library of Mr. H. F. Barclay and from other collections: Thackeray, *Essay on the Genius of Cruikshank*, with extra illustrations, 13s. 15s. Dugdale, *Monasticon Anglicanum*, 8 vols., 1846, 24s. Morant, *History of Essex*, 2 vols., 1768, 14s. 15s. Strutt, *Dictionary of Engravers*, with extra illustrations, 1785, 13s. A collection of drawings by Bartlett, Brockedon, Warren, and Marcus Stone, to illustrate various books, contained in nine albums, 99s. 5s. Pickering's *British Poets*, 52 vols., 1830-51, 22s. Early English Text Society's Publications, 1864-89, 26s. Picart, *Temple der Zang-Goddinen*, large paper, with duplicate set of proof plates, 1733, 51s. *Le Sacre de Louis XV.*, 1723, 16s. Tennyson, *Poems by Two Brothers*, 1827, 14s. Thackeray, *Flora et Zephyr* (slightly stained), 65s. 10s. Cruikshank, 76 caricatures in an album, 40s. Gould, *Trochilidae*, 5 vols., 1861, 21s. 10s.; *Birds of Asia*, 7 vols., 55s. *Missale ad Usum Ecclesie Sarisburiensis*, 1555, 19s. 5s. *Book of Common Prayer of Edward VI.* (not perfect), 1549, 38s. 10s. *Piranesi, Opere*, 21 vols., 23s. 5s. Hasted, *History of Kent*, 4 vols., 1778-99, 16s. 10s.

THE HARDSHIPS OF PUBLISHING.

Fogral End, Dec. 6, 1892.

I HAVE to thank Mr. Heinemann for a special copy of his paper on 'The Hardships of Publishing.' So far as the Society of Authors is concerned, I have no longer the right to speak for it. What I say here must, therefore, be understood to be spoken as a private individual, and only with reference to the past action of the Society.

There is not, indeed, very much in Mr. Heinemann's letter that concerns either myself or the Society. He complains of the advanced cost of production, of his office expenses, of trade discounts, and other things, as to which one can only bid him take heart and consider, first, how many publishing firms, now rich, were twenty or thirty years ago quite small things; next, how many publishers who began with nothing are now flourishing, even on the distressing conditions which he laments; thirdly, that even a publisher cannot expect to get rich in a day; and, lastly, that he has already several authors on his list representing what Douglas Jerrold's publisher called "good meat," and that if he treats these authors righteously, as I have no doubt he will, others equally fleshy will most certainly be induced to join him.

He expresses his surprise that the Authors' Society should "take upon itself"—"take upon itself"—"to judge the proper remuneration the author should receive." Here is a confusion of

thought into which many have fallen. Literary work, one must remind Mr. Heinemann, is the property of the author—of him who produces, creates, invents, and writes it—not of him who sells it. The author retains that property until he parts with it for a consideration. The book does not—cannot—belong to the publisher at all until he buys it. This may seem elementary, but it is really the root of the whole matter. The Society of Authors, as the defender of literary property, must consider the proportion of profit—not remuneration—that is to be the author's and his agent's respectively. An author who entrusts his property to a middleman to manage must, if he is a wise man, negotiate in his own interests on the same basis as underlies all other business, viz., the value of the property and the proportion that should be paid to the middleman for his services. The Society has in the past endeavoured strenuously to place authors, for the first time in the history of literature, in a position which will enable them to understand the meaning of their property, and I hope it will always continue to do so.

Mr. Heinemann speaks of "a number of very inaccurate and very unreliable handbooks" which we have published. Indeed! What are these? We have issued a book called 'Methods of Publishing,' in which a great number of actual agreements which have been brought to our notice have been analyzed. Is this book inaccurate? If so, in what way? We have also issued a book called 'The Cost of Production,' in which the cost of producing books of the ordinary and common kinds is considered. This book was most carefully got up with the assistance and estimates of three or four firms of printers. Now, I will tell Mr. Heinemann a little story about the book. A certain publisher, with this work in his hand, began to complain of its "gross inaccuracies" to a man who, unfortunately for him, knew the business. He laughed. "Well," he said, "I will make you an offer, Mr. So-and-so. Give me all your printing on these terms, and I will get it done for you at a good profit to myself." He did not get that printing, however. I can also tell Mr. Heinemann that I have seen many accounts in which the cost of production, as rendered by the publisher, was actually less than that estimated in our book. Further, on the recent advance of composition, a new edition, then about to appear, contained the necessary alterations; and on the recent advance of binding our members were advised that there would be another small change under this head. I do not know what Mr. Heinemann means by congratulating himself that this book and the "mischief" produced by it have not gone very far. 'The Cost of Production' has, I believe, nearly completed its third edition. There are certainly not 3,000 authors of all branches in this country whose productions can be considered as literary property. It is therefore to be presumed that nearly all those authors worth considering have got the book.

As regards royalties, I do not know what individual members of our Council may say—it is not evidence as to the work of the Society—but there are one or two questions which naturally occur, as, for instance, What proportion of profit, i.e., difference between sales and cost of production, should a publisher claim for his services? And why? And what royalty, in the case of a popular book, represents Mr. Heinemann's views? And on what figures is his opinion based? We have given our figures in our book, and until good reason otherwise is produced we shall stick to them. But it may help us to have Mr. Heinemann's figures, especially if he will allow any one to make some such offer as was quoted above.

Mr. Heinemann suggests a publishers' union. Excellent! Nothing could be more desirable. Honourable men can only combine for honourable purposes, and will exclude dishonourable men from their association. For my own part, I

can think of nothing better calculated to promote what my friends have all along pleaded for, publishing on fair and well-recognized principles. But the formation of such a society will cause wailing and gnashing of teeth in certain quarters. When that union is formed, and its views formulated, it will remain for the Society either to act with that union frankly and fairly, or, if it cannot, to do without the publishers forming that union, and publish by machinery of its own creation. Ruskin, one may note, has illustrated for us the important truth that a successful author can get on very well indeed with machinery of his own creation.

WALTER BESANT.

1, Paternoster Row.

It is very seldom that anything so funny and amusing as Mr. Heinemann's letter in your last issue is read in the *Athenæum*, or, indeed, in any professedly comic paper. His pretence of being afraid of the Incorporated Society of Authors is really "excellent fooling i' faith." Mr. Heinemann's firm has only been in existence a short time; but his expressions of fear, real or assumed, will cause considerable chuckling among the more experienced members of his trade. They are not in the least afraid of Mr. Walter Besant's eloquent barking. His cunning "cautions," published monthly in the *Author*, are sport, not death to them. But, oh! the excellence of these cautions. I mean their literary excellence and their sly humour, viz., "the pain of a virtuous man at not being trusted," or his "irrepressible irritability at any mention of the Society of Authors." Publishers having a known name are honest men and men who know their trade. The *Author* seems to ignore this fact, and intimates that publishers object to have their account books examined; but this is not so. I am an authors' agent of fourteen years' standing, and I have never known a publisher hesitate to produce his books on demand, and do all he can to facilitate the most minute inspection. It is true I have at times discovered erroneous overcharges; but these have always been immediately refunded most honourably. Now, if he writes seriously, what has Mr. Heinemann to fear from the Authors' Society? Surely, very little, if anything. The old-established publishing firms of London are an honour to commerce; and if Mr. Heinemann will hold on to the principles of the late Mr. Nicholas Trübner, with whom I believe he served his time, and imitate as closely as he can his and other old-fashioned publishers' ways of doing business; if he will do his best to encourage the poor retailer to earn an honest livelihood; if he will cheerfully pay the increased price of binding, which is really a good thing, because binding was too cheap (is there a rich man among the bookbinders? I think not); if he will have a fixed rate of royalties, and attend to the small details of his business, leaving Scylla, Charybdis, and Ulysses alone—for publishers need not be classical: they can leave classics to the authors—I can assure him that he will have no difficulty in making his business pay in due course. Publishing is unlike all other trades. Capital disappears so quickly and reappears so slowly; but in the long run an abundant harvest is surely gathered by honest industry. Witness the many rich publishers, both living and departed, whose names are too well known to need naming.

A. M. BURGESS.

Literary Crossp.

WE are glad to announce that M. Taine, whose state has caused his many friends great anxiety, is now very much better.

It is said that shortly after the new year a monthly magazine will be published by the new proprietors of the *Pall Mall Gazette*.

Lord Frederick Hamilton is talked of as the editor.

THE alarming fire which broke out last Tuesday at Somerset House, the second during the present year, should direct the serious attention of the proper authorities to the subject of the security of our national Record Repositories. The destruction of the collection of wills and registers preserved in Somerset House would be an appalling catastrophe, but besides these a great collection of Admiralty papers is stored there, reaching back to the time of Samuel Pepys.

FORTUNATELY the British Museum and the Public Record Office are safely guarded by resident officials sanctioned by the Treasury. Many years ago an out-building of the Museum took fire, and sundry valuable manuscripts were destroyed. By some fatality the firemen were invalidated, and no one knew what to do until one of the residents applied the hose and extinguished the fire.

'THE EVOLUTION OF RELIGION' is the title of the Gifford Lectures delivered by Prof. Edward Caird at St. Andrews in 1891 and 1892. The aim of these lectures is not only to give an account of the evolution of religion, but also to deal with the main questions as to the nature and evidence of religion which have been raised in modern times. In the first course the main stages in the development of pre-Christian religions are treated, while the whole of the second course is devoted to the development of the Jewish and the Christian religions. Throughout an attempt has been made rather to illustrate a certain method of dealing with the facts of religious history in the light of the idea of development than to exhaust any one application of that method.

THE 'Memorials of Old Haileybury,' the publication of which has been undertaken by Messrs. Archibald Constable & Co. on the invitation of Sir Monier Monier-Williams and Mr. Percy Wigram, the survivors of the four joint editors, is now in the press. Sir Monier has contributed reminiscences of his student and professorial days, and of his colleagues and the official staff. Mr. F. C. Danvers has written a comprehensive account of the origin of the East India Company's Civil Service and of their establishment at Hertford. Mr. Percy Wigram and the late Mr. Brand Sapté have compiled a list of the Covenanted Civil Servants of India educated at Haileybury, and of other officials connected with the Indian Government, and also a brief record of the active services of Haileyburians during the Mutiny in 1857-58. Sir Stuart C. Bayley has written the section devoted to the College literature and societies; and the volume will be fully illustrated with portraits, views, maps, and reprints of several interesting documents. It is being printed by Messrs. Stephen Austin & Sons—a firm that has been associated with the College since its foundation—and will be issued, probably, in May next. The Queen has accepted the dedication.

MESSRS. CONSTABLE & Co. have also in preparation a companion volume, 'Memorials of Old Addiscombe,' which is devoted to the chronicles of the military college of the H.E.I.C. They have received much hitherto unpublished material for the work from

many sources, and are arranging for the collection of more before issuing a prospectus.

MESSRS. MACMILLAN & Co. are about to publish a volume to be entitled 'National Life and Character: a Forecast,' by Dr. C. H. Pearson (formerly of Oriel College and late of Melbourne). 'It is an attempt to investigate the tendency of events in a rather remote future. The author believes that the higher races of mankind have reached pretty nearly the full limit of expansion; that as nations are confined more and more to their existing limits State Socialism will prevail everywhere; that this tendency will be favoured by the general extension of military service and by the growth of large towns; that the new society will gain by an increased intensity of patriotic sentiment; but that family life will be to some extent broken up, and that individual character will lose in self-reliance more than it gains in sobriety.'

MR. HEINEMANN announces a translation of Prof. Mantegazza's 'The Art of Taking a Wife,' a much smaller book than the celebrated author's 'Physiology of Love.'

THE credit of exposing the recent Burns and Scott forgeries belongs chiefly to Mr. Reach, the editor of the *Edinburgh Evening Dispatch*. Lord Rosebery has been mentioned as a victim of the forgers; but it is said that as soon as his attention was drawn to the nature of his purchase he insisted on a repayment of the money.

THE death of the venerable Bishop of St. Andrews at an advanced age removes one whose fame in former days was great both at Oxford and the public schools. His early doings as an oar and a cricketer gave him an enduring fame among many succeeding generations who rowed at Putney or played at Lord's, while at Harrow and Winchester and Glenalmond he left behind a high reputation as a teacher and a scholar, and the boys of many schools made acquaintance, not altogether voluntarily, with his 'Græce Grammaticæ Rudimenta.' The general public knew him best, perhaps, by his monograph on 'Shakspeare's Knowledge and Use of the Bible,' which took its rise in his presence at the celebration of Shakspeare's tercentenary at Stratford. Much time and energy was bestowed by Dr. Wordsworth on advocating a reunion of the Presbyterian Churches with the Scottish Episcopal Church; but he cannot be said to have achieved any practical result. We reviewed the first volume of his entertaining autobiography last year.

MR. MORFILL, Reader in Slavonic Languages in the University of Oxford, is preparing for the press his lectures on Russian and Slavonic literature, delivered in the course of the last three years at the Taylorian Institution.

DR. NEUBAUER intends to issue a second part of his 'Mediaeval Jewish Chronicles,' the first of which appeared in the "Anecdota Oxoniensia," 1887.

LORD SPENCER is to open the new Victoria Buildings of University College, Liverpool, on Tuesday next. In the evening the Mayor will give a dinner; and on Wednesday afternoon Mr. James Bryce (Chancellor of the Duchy) is to deliver an address.

THE editor of the defunct *Albemarle*, Mr. Hubert Crackenthorp, is preparing for the press a volume of short stories, which will be called 'Wreckage,' and published after Christmas by Mr. Heinemann.

Notes and Queries begins this week a bibliography of Mr. Gladstone's writings, which covers the period between 1827 and the present date. The first instalment reaches the year 1863.

THE *English Illustrated Magazine* will shortly change hands, Messrs. Macmillan & Co. having disposed of the copyright to Mr. Edward Arnold. The magazine will be published as usual by Messrs. Macmillan & Co. until the March number, after which it will be issued by Mr. Edward Arnold.

IN April next Mr. William Dobson Reeves, the surviving partner of Reeves & Turner, who has been in business for forty-four years, will retire from the old-book trade, and confine his attention to publishing. Mr. Reeves, who belongs to the old-fashioned school of booksellers, has in his time disposed of a large quantity of books, and the frequent visitor to his shop stood a chance of picking up bargains. His son, Mr. David Reeves, and his assistants, Messrs. F. Lawrence and W. R. Hill, will in other premises enter upon the second-hand book trade.

THE death is announced of Mr. Alabaster, of the well-known firm of Passmore & Alabaster, the publishers of the late Mr. C. H. Spurgeon's works. Mr. Alabaster died at his house at Richmond. —Mr. J. R. Forman is also dead, the editor and one of the proprietors of the *Nottingham Guardian*, which was first issued in 1861 by the father of the deceased, who prior to settling in Nottingham had been a bookseller at Bedford. —Mr. Buona-parto Wyse, whose decease is also included in this week's obituary, deserves mention here as an ardent admirer of Provençal poetry.

It appears from the will of the late Mr. Thomas Nelson, the Edinburgh publisher, that he contemplated turning the businesses in Edinburgh, London, and New York into a limited company, for he has empowered his trustees to adopt this course if they think it desirable.

THE new edition of Baines's 'History of Lancashire,' which Mr. John Heywood, of Manchester, has had in hand for several years, will be completed at the end of this month. It will consist of five demy quarto volumes, and there will be a large-paper edition, royal quarto, which will be limited to one hundred copies. The pedigrees, which were omitted from the last edition, will be included, and maps and illustrations will be supplied. Mr. James Croston, F.S.A., Vice-President of the Record Society, is the editor.

THE volume of 'Letters of James Smeatham,' which attracted so much attention in the early part of the year and was favourably noticed in our own columns, is about to be reissued by Messrs. Macmillan & Co. in a smaller form, in which it will range with their well-known collection of essays, letters, &c., which contains the writings of Emerson, Lamb, Gray, Mr. John Morley, Mr. Hutton, and many other eminent authors.

MR. BROCKIE, the author of a 'History of Shields' and 'The Gypsies of Yetholm,' has a work on 'Sunderland Notables' in the press. Among them are Archdeacon Paley, who was long Rector of Bishopwearmouth; Lola Montez; Clarkson Stanfield; Robert Gray, Bishop of Bristol; W. S. Lindsay, of Alabama fame; Tom Taylor; and Dr. Morley Punshon.

MRS. FISHER (Miss Arabella Buckley), whose 'School History of England' has been very successful, has now written a 'Primer of English History,' which will be published immediately by Messrs. Macmillan & Co. in their series of "History Primers."

THE Guild and School of Handicraft announce for publication a Christmas story by Mrs. C. R. Ashbee, entitled 'From White-chapel to Camelot.'

THE important library of the late Mr. W. F. Skene was announced for dispersal under the hammer this week in Edinburgh. It comprised a number of valuable antiquarian and historical books. A portion of Mr. George Dennis's library will be sold by Messrs. Sotheby before Christmas.

MESSRS. LONGMAN are going to bring out the edition of Wishart's 'Memoirs of Montrose,' which Canon Murdoch and Mr. Morland Simpson are editing. The appearance of the book has been delayed by the accession of fresh material relating to Montrose's last and fatal expedition.

THE conference upon Villiers de l'Isle-Adam by M. Stéphane Mallarmé, which we announced last week as about to appear, has, we learn, been published by M. Lacomblez, of Brussels. The lecture, which was delivered in Belgium and privately in Paris, is to be followed by two others upon men whom M. Mallarmé terms *les miens*—Édouard Manet and Théodore de Banville.

THE selection from M. Mallarmé's works, published by Didier, and entitled 'Prose et Vers,' includes the article on the recent developments of French poetry which he contributed to the *National Observer*, some translations (in prose) from Poe, and several poems from M. Mallarmé's other books which are both expensive and rare. The volume is illustrated by a lithographed portrait of the author by Mr. Whistler.

WITH the new year Messrs. Elkin Matthews & John Lane are to publish a new series of the *Century Guild Hobby Horse*. Though it has been in existence for seven years, the *Hobby Horse* is not so well known as it should be. Among the literary contributors have been Matthew Arnold, Mr. Ruskin (whose account of his dead friend Arthur Burgess is of very curious interest), Miss Christina Rossetti, Mr. Wilfrid Blunt, Mr. Addington Symonds, and Mr. Selwyn Image. The illustrations—mainly photogravures and woodcuts—include reproductions of the work of Rossetti, Mr. Burne Jones, Mr. F. G. Watts, Mr. Madox Brown, and Mr. Frederick Sandys; with initials and tailpieces by Mr. Image, Mr. Horne, and others. The new series is to be printed and ornamented in the same careful and elaborate way, on yet finer paper; and there is to be a new design on the cover.

It is proposed to print by subscription a volume of selections from the burgh records of Lanark, ranging from 1488 to about 1720. The editor is Mr. Robert Renwick, Depute Town Clerk of Glasgow.

MR. H. O. ARNOLD-FORSTER, M.P., has been for some time past engaged in the preparation of a series of "New Historical Readers," designed to meet the most recent requirements of the New Code. The books will be issued by Messrs. Cassell & Co. under the title of 'Things New and Old; or, Stories from English History,' and the earlier standards are nearly ready for publication.

'PHYSIOLOGIE DES QUAIS DE PARIS DU PONT ROYAL AU PONT SULLY,' by M. Octave Uzanne, promised for the spring of 1887, will shortly be published, with illustrations in the text by M. Emile Mas and an etched frontispiece by M. Manesse.

MORE than a hundred hitherto unprinted "Xenien" by Goethe and Schiller, according to the *Frankfurter Zeitung*, have been discovered in the Goethe archives at Weimar. Prof. Erich Schmidt, of Berlin, is working upon this "find," and he will include them in his new edition of Goethe. Many of these "Xenien" need elucidation, as their points are directed against persons whose names have now fallen into forgetfulness.

THE Parliamentary Papers of the week include Pauperism, England and Wales, Comparative Statement, September (2d.); and Labour Commission, Answers to Schedules of Questions, Transport and Agriculture (1s. 6d.).

SCIENCE

ZOOLOGICAL LITERATURE.

Animal Coloration. By Frank E. Beddard. (Sonnenschein & Co.)—Mr. Beddard does not pretend to any originality in this work, nor claim any special acquaintance with the subject. He does, however, show greater critical powers than some who have made the subject almost a matter for ridicule, and he appears to have patiently collected a number of interesting facts. Unfortunately his style is too jerky, and too little care has been given to the arrangement of his material, for us to be able to predict a wide circulation for his book among general readers. The specialist will miss references to Lord Walsingham's interesting speculations on melanism, and to Dr. MacMunn's important observations on the physiology of animal colouring matters. The latter should certainly have been noted, for while the advocates or otherwise of the doctrine of natural selection have been exhibiting their speculative capacities, Dr. MacMunn has shown that he can demonstrate a number of facts by the aid of the spectroscope. Some of the illustrations, without which such a book as this would be unintelligible, are very good; but less care has been taken with others.

The Speech of Monkeys. By R. L. Garner. (Heinemann.)—We can easily understand that the members of the British Association at Edinburgh were disappointed when Mr. Garner did not appear to read the paper on the speech of monkeys which he had promised. Stories innumerable mark the distinction which man believes to exist between himself and his cousin the ape, and any definite evidence that monkeys can communicate with one another by word of mouth is of the greatest importance and interest. That, of course, we all think, though not, per-

haps, so strongly as Mr. Garner, who regrets that Darwin was in error in giving so little attention to the point. However, "science will cheerfully forgive" the error, and "pardon the sin of omission in one who has given the world so much good!" There is yet another cause for regret that Mr. Garner was not able to deliver a discourse on the subject to which he has given so much attention, for he allows his pen to run away with him and his grammar to an extent that makes his book very hard reading indeed; it is clear that he has been instigated in his researches more by sentiment than by knowledge, and he has clearly enjoyed little scientific training of any sort. A slight cross-examination in public might have enabled him to make clear what really are the tangible results to which he has attained. So far as we are able to discern them, they really resolve themselves into this, that he has taken down with the phonograph a number of sounds made by monkeys; some of these he has succeeded in repeating himself, and a few he has been able to transcribe. We do not, however, think that he is justified in the conclusions he draws. Here is an example of his method. "I have reason," he says,

"to believe that they [monkeys] have some specific terms—such as a word for a monkey.....They do not specify, perhaps, the various kinds of monkeys, but monkeys in general, in contradistinction to birds or dogs.....I am not positive as yet that their specific terms may even go so far as this, but I infer that such may be the case from one fact which I have observed in my experience. When I show a monkey his image in a mirror he utters a sound on seeing it.....and all monkeys of the same species, so far as I have observed, use the same sound and address it in the same way to the image in the glass. In a few instances I have seen strange monkeys brought in contact with each other, and have observed that they use this same sound on their first meeting. The sound is always uttered in a low, soft tone, and appears to have the value of a salutation."

Yes, a salutation, perhaps; but if a salutation, what evidence as to its being a name for monkeys in general? In another place Mr. Garner speaks of "standing on this frail bridge of speech." We shall not deny the frailty of his bridge, but if he is really going, as he promises in his preface, to share his "glory" with his wife and twelve other friends, he must be more scientific in his methods, more accurate in his experiments, and more logical in his deductions than he has yet shown himself to be.

SOCIETIES.

GEOGRAPHICAL.—Dec. 5.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—Two ladies and thirty-nine gentlemen were elected Fellows.—The papers read were: 'Travels in a Portion of the Kalahari Desert,' by Mr. E. Wilkinson, and 'Journeys in the Benin Country, West Africa,' by Capt. H. L. Galloway.

GEOLOGICAL.—Nov. 23.—Mr. W. H. Hudleston, President, in the chair.—Mr. J. W. Stather was elected a Fellow.—The following communications were read: 'Outline of the Geological Features of Arabia Petrea and Palestine,' by Prof. E. Hull, 'The Base of the Keuper Formation in Devon,' Rev. A. Irving, and 'The Marls and Clays of the Maltese Islands,' Mr. J. H. Cooke.

SOCIETY OF ANTIQUARIES.—Nov. 24.—Mr. A. W. Franks, President, in the chair.—A letter was read from Mr. H. Norris, Local Secretary for Somerset, reporting that, in consequence of the suggestions of the President and the Assistant Secretary, the sword-belt of the Sword of State of Scotland, which has long been in private hands, is to be allowed by its present owner, the Rev. S. Ogilvy Baker, to rejoin the rest of the Scottish regalia in Edinburgh Castle.—Rev. W. Iago, Local Secretary for Cornwall, reported the discovery of an Ogham inscription at Lewannick.—Mr. Hartshorne exhibited, and communicated a note descriptive of, a shoe-horn carved by Robert Mindum, dated 1598, and an apple-scoop carved in cherrywood, dated 1682.—Sir J. Evans exhibited a powder horn and two shoe-horns, also carved by Robert Mindum; and Mr. Harding, through the Secretary, exhibited a German shoe-horn of unusual size, engraved with the story of the Prodigal Son.—Sir J. Evans read a paper on the law of treasure trove as illustrated by a recent

case where a gold ring was claimed and retained as treasure trove by the Treasury.—Chancellor Ferguson read a communication on a remarkable wooden platform of Roman date uncovered at Tullie House, Carlisle, and supposed to be a platform for military engines against the castle hill.

Dec. 1.—Mr. A. W. Franks, President, in the chair.—Sir J. Evans, on behalf of the Rev. Dr. Cox, called the attention of the Society to the needless destruction of certain portions of Bishop Hackett's work at Lichfield Cathedral, and the proposal to destroy further portions, such as the roofs, which are quite sound and in good condition except as to their outer covering; and he proposed the following resolution, which was seconded by Sir C. Robinson and carried unanimously: "The Society of Antiquaries hears with great regret that considerable portions of the cathedral church of Lichfield, the work of Bishop Hackett after the sieges of the Great Rebellion, though substantial and well-looking, have been replaced by modern imitations of supposed thirteenth century work, thereby destroying the traces of one of the most remarkable epochs in the history of the Church of England. The Society is also informed that further destruction of good seventeenth century work is in contemplation, and ventures to earnestly urge the Dean and Chapter of Lichfield not to permit any such destruction to take place."—Mr. H. S. Cowper, as Local Secretary for Westmoreland and Lancashire, read a report on (1) the present state of Furness Abbey and the efforts now being made for its preservation; (2) the recent discovery of a bone cave at Grange; (3) a curious figured stone found in Windermere; and (4) on a number of mediæval socketed water pipes, formed of glazed earthenware, found at Cartmel.—Mr. Peacock communicated two Elizabethan documents referring to tithes, &c., in certain Lincolnshire parishes.—Mr. St. John Hope read a paper on a remarkable series of carved and painted wooden busts surmounting the stall-canopies in St. George's Chapel, Windsor, and now used to support the helmets and crests of the Knights of the Garter. Mr. Hope showed from a series of photographs, recently taken by command of her Majesty the Queen, that these busts were divisible into three principal groups. The first of these contains twenty-four busts of a date circa 1485, which Mr. G. Scharf pronounced to be portraits, probably of the Knights of the Garter when the stalls were completed. All these busts are represented in the surcoat and blue mantle of the Order. The second group consists of seven busts, copied from the first series, and dating from the first enlargement of the Order in 1786. The remaining busts date from the further enlargement of the Order in 1805, and during the Regency and the present reign.—In illustration of Mr. Hope's paper seven of the original busts, which happened to be temporarily out of use, were exhibited by the courtesy of the Dean of Windsor, Registrar of the Order of the Garter.

LINNEAN.—Dec. 1.—Prof. Stewart, President, in the chair.—Messrs. A. P. Green, A. F. Kent, H. W. Monckton, A. B. Morris, and F. G. Parsons were elected Fellows.—A letter was read from the Rev. L. Blomefield expressing his high appreciation of the compliment paid him by the presentation of the illuminated address which had been signed by the Fellows present at the last meeting of the Society and forwarded to him.—Messrs. H. and J. Groves exhibited specimens of several Irish Characeæ collected during the past summer. *Nitella tenuissima* from Westmeath and Galway had not been previously recorded from Ireland, and a large form of *N. gracilis* from two lakes in Wicklow had been only once previously met with. Referring to the former, Mr. H. Groves remarked that although it might be expected to occur in all the peat districts, it had only been found in two widely separated localities in England, namely, in the Cambridgeshire Fens and in Anglesea.—Mr. A. Lister made some remarks on the nuclei of Mycetozoa, exhibiting some preparations under the microscope.—Mr. E. C. Phillips forwarded for exhibition a hybrid between red and black grouse which had been shot in August near Brecon.—Mr. J. E. Harting exhibited and made remarks on some coleopterous larvæ which had been vomited by a child at Tintern and had been forwarded by the medical attendant, Dr. J. T. Brown, for identification. The precise species had not been determined, but was considered to be allied to *Blaps mortisaga*. Mr. Harting drew attention to the fact that cases of voiding coleopterous larvæ were mentioned by Kirby and Spence (seventh edition, p. 71) and by the late Dr. Spencer Cobbold in his work on parasites (1879, p. 269).—Mr. D. Morris exhibited some tubers of *Calathia allionii*, eaten as potatoes in Trinidad, where it is known as "topee nambour," a corruption of the French *topinambour* (artichoke).—A communication was read from Mr. J. H. Hart, of the Botanic Gardens, Trinidad, on *Ocrodia cephalotes* and the fungi it cultivates.—Prof. F. Jeffrey Bell contributed a short

paper on a small collection of crinoids from the Sahul Bank, North Australia, some of which were new; and Mr. Edgar communicated descriptions of some new land shells from Borneo.

PHILOLOGICAL.—Dec. 2.—Mr. B. Dawson, Treasurer, in the chair.—Mr. W. Sharswood, of Philadelphia, was elected a Member.—Mr. H. Bradley read a paper 'On Modern English Dialects as illustrating Ancient Sound-changes.' He contended that while provincial dialects were in words more archaic than standard English, they were in phonetic changes later and more developed; and that these dialectal developments were in many instances a sort of repetition of changes that had taken place at a much earlier period of the development of language from Primitive Indo-Germanic or Primitive Teutonic. Thus Prim. Idg. *a* became in Teutonic *ō*; in the Peak dialect *card* and *cart* are *kōd* and *kōt*. O. Eng. *a* has now become *au* or *ou*; in the Peak dialect *school*, *tool*, are *skēul*, *teul*. Our modern long *i* (ai) has developed from a Mid. Eng. *ei*; cockney English calls *lace*, *grapes*, *lice* and *gripes*, &c.—Dr. Furnivall read a paper on Queen Elizabeth's *i* for *ē*; in her Boethius, Plutarch, &c., she spells "weeds," *wid*; "feet," *fit*; "breed," *bride*; "fleece," *flise*; "keeper," *kīpar*; "meet," *mit*, &c. In a few cases she has both *e* and *i*, as "cleare," "clire," &c. She probably pronounced every *i* as *ē*.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 6.—Mr. H. Hayter, President, in the chair.—It was announced that seventeen Associate Members had been transferred to the class of Members, and that eighty-three candidates had been admitted as Students.—The first ballot of the season 1892-3 resulted in the election of sixteen Members, 132 Associate Members, and three Associates.

ROYAL INSTITUTION.—Dec. 5.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Mrs. A. R. Binnie, Mrs. H. Jonas, Lieut. E. H. Hills, Messrs. W. S. Fox, S. Sampatrao Gaikwad, and N. Tesla were elected Members.

SOCIETY OF ARTS.—Dec. 5.—Prof. V. B. Lewes delivered the third lecture of his course of Cantor Lectures 'On the Generation of Light from Coal Gas.'

Dec. 7.—Sir P. Cunliffe-Owen in the chair.—A paper 'On the Columbian Exhibition at Chicago, 1893,' was read by Mr. J. Dredge, and was illustrated by a series of lantern views of the principal building, &c., of the exhibition.

SOCIETY OF ENGINEERS.—Dec. 5.—Mr. J. W. Wilson, jun., President, in the chair.—A paper was read by Mr. A. G. Drury 'On the Shortlands and Nunhead Railway.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Dec. 6.—Mr. P. le Page Renouf, President, in the chair.—The following papers were read: 'Notes on the different Egyptian Versions of the Bible,' and one in continuation of his former papers on the 'Egyptian Book of the Dead,' 'A Translation with Commentary of the Twenty-first and other Chapters,' by Mr. P. le Page Renouf, and 'The Two Captivities: the Habor and the Chebar,' by Mr. W. F. Ainsworth.

ARISTOTELIAN.—Dec. 5.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by Mr. R. J. Ryle, Rev. C. J. Shebbeare, and Mr. A. F. Shand, on the question 'Does Law in Nature exclude the Possibility of Miracle?'—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 8.—'Water Supply, Pollution of Water, Drinking Water,' Major L. Flower.
- Engineers, 7½.—Annual General Meeting.
- Society of Arts, 8.—'The Generation of Light from Coal Gas,' Lecture IV. Prof. V. B. Lewes (Cantor Lecture).
- TUES. Civil Engineers, 8.—Further discussion on 'The Manufacture of Small Arms.'
- Chemical, 8.—'Jean Servais Stas, and the Measurement of the Relative Masses of the Atoms of the Chemical Element,' Prof. J. W. Mallet.
- Anthropological Institute, 8½.—'A Prehistoric Interment in the Cave of Barma Grande, near Mentone,' Mr. A. J. Evans; 'Polynesian Mythography, a Symbolism of Origin and Descent,' Dr. H. C. March; 'Burial Customs in Modern Greece,' Prof. Follitt.
- WED. Society of Arts, 8.—'The Utilization of Mazars,' Dr. J. Dredge.
- THURS. Royal, 4½.
- London Institution, 6.—'Ants: a Study of Sociology and Politics amongst Insects,' Rev. Dr. Dallinger.
- Linnean, 8.—'Notes on the Genera of Taxacea and Conifera,' Dr. M. T. Masters; 'Note on the Affinities of the Genus *Madrepora*,' Mr. G. Brook.
- Chemical, 8.—'Ballot for Fellows: 'The Identity of Caffeine and Theine,' Messrs. W. R. Dunstan and W. E. J. Shephard; 'Studies on Isomeric Change, 1, 2, 3, Orthoxyeno, Sulphonic Acid, Phenol-sulphonic Acid,' Dr. Moody.
- Antiquaries, 8½.—'Incised Slab at Audenbert, France,' Viscount D'Aubert; 'Examples of *Quir-douille* Cases,' Mr. A. W. Franks; 'Panel Painting of the Doom from Wenhamston, Suffolk,' Mr. C. E. Keyser.
- Historical, 8½.—'Notes on the Family of Beton in connection with some Royal Letters of James VI.,' Mr. H. R. Marshall; 'Standard in the Star Chamber,' Mr. Hubert Hall.

Science Gossip.

PROF. OLIVER LODGE has written a popular account, largely biographical, of the history and progress of astronomy, which will be published immediately by Messrs. Macmillan & Co. under the title of 'Pioneers of Science.' The book is richly illustrated with portraits and diagrams.

MR. R. D. OLDHAM, of the Indian Geological Survey, son of the former Superintendent, has been commissioned by Government to revise and rewrite the 'Manual of the Geology of India,' the official text-book on the subject, and has been for some time engaged thereon. The work will probably appear next year.

MESSRS. PHILIP & SON will publish 'An Atlas of Astronomy,' containing seventy-two plates, with explanatory letterpress and index by Sir Robert Ball. The selection and preparation of the plates have occupied more than four years. Although originally intended to form a companion to the author's 'Starland,' it has been found possible to enlarge the scope of the atlas so as to meet the requirements of more advanced students. Sixty-five of the seventy-two plates have been specially drawn for the work by Dr. Rambaut and Mr. Elger.

FOUR more small planets have been discovered photographically by M. Charlois, of Nice: the first two on the 23rd and 25th ult., respectively, the last two both on the 28th.

FINE ARTS

ANNUALS.

The Art Annual: H. Herkomer, R.A.: his Life and Work. By W. L. Courtney. ('Art Journal' Office).—It is fortunate for Mr. Courtney and ourselves, and amusingly characteristic of the painter, sculptor, etcher, professor, teacher, dramatist, and actor, not to mention other characters Prof. Herkomer may have assumed in his life, that that busy artist has written, or at least suggested, a large portion of his own biography. Accordingly, whether it records Prof. Herkomer's work as an artist, or enters into details about his adding "to his teetotalism a resolute abstinence from tobacco" when he was in great poverty, we may be certain that here is a tolerably exact reflection of Mr. Herkomer from his own point of view; but we must reject the assertion that "the standard of both Walker and Herkomer is essentially the same," although admitting that they frequently chose the same subjects, and that the living painter devoutly admires his predecessor. Mr. Courtney, and, we presume, Mr. Herkomer, candidly apologize for the occasional inferiority of the latter's work by alleging the number of his commissions, the importunities of his sitters, and "other causes." But despite the noble qualities of 'The Chelsea Pensioners,' and such portraits as those of Miss Grant, Mr. Archibald Forbes, and Mr. Ruskin, it is impossible for us to admit that the successes of the artist have been out of all proportion to his failures, in the sense in which Mr. Courtney uses the words. It is difficult not to smile at his attributing what he calls the recent revival of mezzotinting in this country to Mr. Herkomer. Still, although by no means the best of the series of annuals to which it belongs, Mr. Courtney's book is animated; he carries the reader along with him, and arouses warm sympathy for the adventurous artist whose only enemy is his disregard of what may be called the higher claims of his own remarkable, though unequal powers. The allusions to domestic troubles on p. 8 had better have been omitted.

The Magazine of Art, 1892. (Cassell & Co.)—One of the newest and most interesting features of illustrated journalism is that adopted in this volume, and entitled "Our

Illustrated Note-Book," a monthly group of memoranda of news about discoveries of antiquities, important pictures painted, or acquired by public and private collections, portraits of lately deceased artists, and remarkable pieces of architecture which, for some reason or other, have recently been brought to notice. These memoranda are accompanied by neat and bright little cuts, evidently generally due to photographs from the objects. The least satisfactory articles in the volume before us are those by Mr. W. F. Dickes on what he calls 'The Mystery of Holbein's "Ambassadors": a Solution,' in which he indulges in a number of assumptions and surmises, more or less dubious, as to the names of the personages represented in the noble portraits, now in the National Gallery, called 'The Two Ambassadors.' Mr. Dickes does not seem to be aware of the true nature of the undoubted anamorphosis of a human skull conspicuous in the foreground of the Holbein, and writes, "If it can be called a skull, it is certainly one of very abnormal shape"; and then he proceeds to remark that he takes it to be "a sort of heraldic embodiment of several suggestions of the history and rights of the Palatine House." The cuts illustrating these essays are excellent. Thomas Woolner contributed some sensible and practical advice to students about to draw, but the Academician's portrait accompanying the discourse is a very bad one. Mr. Linley Sambourne writes cleverly on 'Political Cartoons,' but he says little or nothing that is new or searching. Still, this essay, and Mr. L. F. Day's 'Choice of Wall Papers,' Dr. Wilks on 'The Pupil of the Eye,' Mr. Spielmann's 'Glimpses of Artist Life,' Mr. R. Blomfield's 'Artistic Homes,' Mr. Herkomer on 'Scenic Art,' 'Cox's "Vale of Clwyd,"' by Mr. Orrock, and one or two more contributions of various kinds, contrast favourably with the staple of what is now called "writings on art." The illustrations are highly enjoyable; for example, some of the smaller wood engravings, the portrait of Alfred Stevens, some half a dozen landscapes, and the capital etchings after M. A. Stevens's 'La Veuve' and Troyon's 'L'Abreuvoir.' Mr. Herkomer is strongly in favour of the abolition of footlights on the stage, a reform we have repeatedly advocated, and the introduction there of diffused light, as in nature, from above and the sides.

The Art Journal, New Series, 1892 (Virtue & Co.), is, typographically speaking, quite worthy to be ranked with its forerunners. In other respects, particularly as regards the illustrations, it is, with noteworthy exceptions, not so good as usual. This is partly due to the relative inferiority of a considerable number of its "process cuts." There seem, indeed, to be a much greater number of them than hitherto. There are several good cuts of various kinds, especially small landscapes, such as those which illustrate an intelligent and sympathetic article on Mr. David Murray and his pictures, by Miss M. Dixon, and a few clear and crisp views of buildings; but the reproductions of figure pictures are seldom successful, as the Carolus Duran on p. 274 suffices to show. Still less happy are the versions of original designs, such as the coarse and flimsy instances on pp. 276 and 577, and the portraits of painters at their easels by Mr. Ravenhill, whose technique seems to be inadequate, and his grasp of character weak, if we may judge by the specimens before us. Turning to the letterpress, we find fewer contributions of a solid character than formerly, but we may name a crisp and sensible piece of criticism by Mr. W. Armstrong on 'Morelli's Italian Painters.' The same may be said of Mr. H. H. S. Pease's paper on 'Mr. John Charlton,' and one or two of the terse criticisms by Mr. Claude Phillips. The experiment of adding novelettes to the pages of a periodical professedly devoted to art, decorative and pictorial, has been carried out on a liberal scale in this

volume. Some of them are amusing and bright; but they have nothing to do with art. Among the papers which are half gossip, half history, is one in which Miss F. A. Gerard takes up the, for a lady, extremely risky subject of 'Sir Joshua Reynolds and his Models' (of which it is, perhaps, fortunate that she knows very little), and blunders with ladylike courage where she has really learnt something. Thus she tells us that one of Walpole's most charming correspondents procured, while she was Duchess of Grafton, a divorce from the duke, who was Junius's victim. Until now we thought it was all the other way. No doubt Miss Gerard will do better another time, especially if she ceases to write "Mrs. Abingdon" for Mrs. Abington.

THE SOCIETY OF PAINTERS IN WATER COLOURS.
WINTER EXHIBITION.

(Second and Concluding Notice.)

MR. S. P. JACKSON's coast scene, *Llanstephan Sands* (No. 5), adequately represents his peculiar mood. Dashing billows, a rugged coast, sunlight fading behind stormy evening vapours, and a wan lustre over all form the theme of the same painter's *Kynance Cove* (14). *Snowdon* (50), as seen athwart the Nantlle Lakes, the best view of the mountain, is, despite its tendency to wooliness, a fine instance of a classic taste. Mournful twilight on a lonely sea, pale cliffs growing paler as day declines, and a wide stretch of sands, the whole half hidden in a greenish-grey haze, are treated by Mr. Jackson with dignity and solemnity in *Sunset on the Cornish Coast* (111). We prize his studies in this vein because nothing is rarer in English landscape than pathos, but we feel that they are too numerous. At the same time it is instructive to compare Mr. Jackson's characteristic conventions, inspired, as they are by a dreamy but solemn sentiment, with the realism, without a touch of poetry in it, of the latest important addition to the Society's strength, the vigorous marine painter Mr. C. N. Hemy, whose taste seems to have been refined, if not elevated, by his election. His *Portsmouth* (8) is a sincere and skilful study of chilly, grey daylight, alike sunless and shadowless, upon water dimpled by a quick breeze. A good piece of drawing *per se*, this should be put beside the same artist's *Clovelly Herring Boat* (37), a spirited sketch of a boat laid up upon a stony beach (which betrays the lamp more than we like), and three other drawings by him.

Mrs. Allingham seems to have lost her reverence for the art of Frederick Walker. Owing to its freshness and the graceful figures of girls, her *By the Old Parsonage Farm, Eastbourne* (12), has much charm, but, sweet as it is, it is comparatively weak, and though tenderly painted, rather thin and "tinty." *The Isle of Wight* (177) is a pretty thing in itself, but trivial. We hope Mrs. Allingham is reserving her best drawings for another season.—We care very little for the dashing, but not spontaneous picture Mr. Glindoni has painted in the best illustrated newspaper style and named *Penny Showman* (13).—Mannered though its subject and treatment are, Mr. T. Lloyd's *Sunrise on the Marsh* (16) is luminous, broad, and sweet. But we may remark both of this drawing and No. 13, that the art-loving world has surely had enough of such things in an exhibition which should consist not of pot-boilers, however showy.—*In Caudebec* (24) shows Mr. C. Gregory's crisp, firm touch, but an imperfectly cultivated taste for colour and tone. The same criticism applies to other contributions of his which make us wonder why he neglects to develop the chiaroscuro of his subjects. Of that fine element he seems to have not much more notion than David Roberts.—Mr. A. Goodwin, on the other hand, is well known to be a lover of chiaroscuro and colour, as well as a brilliant draughtsman, and, in fact, his sense of

the poetry of light, shadow, tone, and tint is rapidly approaching Mr. A. W. Hunt's. Witness his lovely study of the housetops of *Canterbury from the West Gate Tower* (25); the delicious enamel-like qualities of *The Swan Pool, Wells* (44), a marvel in the way of painting calm water; *Oxford* (115), the *Carrara Mountains* (191), and one or two more of his rather numerous contributions.—With these may be noticed Mr. S. J. Hodson's *Palazzo Comunale, &c., Siena* (43), a deftly drawn picture of huge blocks of buildings of deep orange brick shown in rosy light. It is a true specimen of the solid skill which is exhibited in several drawings we have not space to praise at greater length.

Force at Keld, in Upper Swaledale (48), the first of Mr. G. Fripp's eight contributions, evinces his usual skill in foreshortening, his taste for silvery tones, and his sober, almost conventional style of colouring. It is a capital example of landscape of a classic type, firm and clear as ever. In *A Study on the Coast of Sark* (157), another exemplification of the same sober, artistic temperament, he delineates the sea and rocks in a manner which is simple, severe, and majestic. In the reserved force of its sentiment it is a true idyl. We care much less for *View from the Bridge at Llanyltyd* (186); it is mannered, rather flat, and quite unworthy of a noble subject. The great ability of the painter shows itself in applying with rare felicity the principles of his art to a variety of subjects, as his remaining contributions show, which deal with *Loch Etive* (350), *Woodbridge* (344), a *Norfolk Broad* (331), the coast of Southwold (316), and *Ben Cruachan* (301).—Mr. G. H. Andrews was happy thirty years ago while investing the *Falls of Niagara* (49) with pearly and enamel-like colours. His *Departure of the East India Company's First Fleet, February 13th, 1601* (124), is a truly national subject and one that is eminently picturesque. Though a little woolly it is luminous, and its pearls, greys, and bright blues, all nicely harmonized, are most agreeable. Like Mr. G. Fripp, Mr. Andrews accepts characteristic conventions of colour and tone, and, so far, is not a mere realist.—A pleasant realism prevails in Mr. W. Pilsbury's warm, soft, and old-fashioned drawing of *A Mill Pond* (70), but the rest of his works here are rather tame and mannered.—Somewhat woolly and weak is Mr. C. Davidson's *Showery Day, Sennen Cove* (82), still it has the charms of harmony, softness, and breadth. More might have been made of the fine subject he has found in the effect of sunset on *The Sandhills, Perran Porth* (125); and still more are force and colour required for the yet nobler theme of *On the Cliffs, Perran Porth* (354).—Mr. T. Lloyd's large drawing of a harvest field in sunlight, called *The Sound of the Sickle* (86), is a very pretty, soft, and well-finished pastoral; in the foreground are some of those flowers he often points to admiration.—Among the *Furze* (93) is a vigorous sketch of cloudland overhanging a vast flat, by Mr. D. Murray, one of the few moderns who know how to paint clouds and cloud shadows. For that matter, few of the old masters, except Ruysdael and Wouwerman, knew the secret. Mr. Murray's *Evening* (193) is a beautiful and delicate study of nature. Apart from the art and technical skill employed, the choice of the subject ensures the success of one who never fails to select his subjects well. Clever Scotsman as he is, Mr. Murray knows quite well that for those connoisseurs who insist on reading while they run, the subject is half the picture; with not a few it is nearly all they know or care for.

Mr. W. E. Walker is more than usually fortunate in his autumnal landscape, *On Walbury Bank, Essex* (88).—Mr. J. Parker's *Bridge on the Avon* (91) is an instance of skill which is declining, owing to the artist painting too much.—Mr. Birket Foster, on the other hand, maintains his old standard

in pictures which are exceedingly pretty and drawn with attractive deftness and precision, such as *A Highland Stream* (130) and Nos. 147, 154, and 189. It would be difficult to say anything new about them or about their companions on these walls.—Very harmonious and powerful, if rather imperfectly composed, is Mr. E. A. Waterlow's broad, simple, and vivid picture of sunset *Over the Sandhills* (134). The sheep, however, are a little too woolly, the sea is weak, and the sky needs repainting for purity of colour and clearness. *Crags and Boulders, Glen Samnoir* (346), is an effective romance in landscape, with more of the lamp than usual.

Turning now to a group of figure pictures, we first come on Mr. J. H. Henshall's spirited *La Coqueta* (28), a laughing Spanish girl.—The finely drawn and graceful *Colt in Manxland* (34) is one of Mr. B. Bradley's accomplished, but rather too smooth productions. His *Sheltering* (161), Highland cattle in a snowy landscape, is bright, careful, and artificial, rather than natural or spontaneous. However, it succeeds singularly well in expressing intense cold.—*Neptune's Horses* (38) is a large sketch by Mr. W. Crane for a picture we have already mentioned with praise. Luminous and solid is *A Glimpse of Niagara in Winter* (42). *Sea Dreams* (119) is not without merit, but it is not worthy of Mr. Crane in his happiest moments. *A House on the Sand* (205) is an exercise in blue, pearl colour, and rose. *Spindrift* (255) and *A Nantucket Home* (309), studies lately made in the United States, are comparative trifles we care little for.

Among the most ambitious figure pictures may be ranked Mr. E. R. Hughes's laboured and artificial composition of the *Poet Gringoire* (64) at a church porch in intense moonlight, sheltering the infants in his ample blue cloak. It is a thoroughly conscientious piece of work, in which the sympathetic, but too smooth and over-studied face of Gringoire himself is the element most worthy of attention. A powerful picture, it owes more to study than the spontaneous feeling of the highly accomplished artist, who has chosen a bad subject.—In spite of its flatness and lack of force in light, shade, and colour, there is intense pathos in Mr. A. H. Marsh's well-designed group of fisher-folk at a cottage door, which he calls *The Messenger* (85). It is the best thing he has yet painted.—Among Mr. Marks's capital studies of birds *The Blue-eyed Maiden* (114) seems to us the most deftly drawn and brilliant. Nothing new can be said about the group called *Looking for Truth* (153), an interior.—Pious sentimentality, good technique, and fine feeling for style are discoverable in Mr. F. Shields's large drawing of *The Good Shepherd* (274), which has been published as a companion to Mr. Holman Hunt's 'Light of the World.'—Very charming indeed, harmonious in its silvery tones and carefully studied effect, is Mr. A. E. Emslie's group of girls at the side of a pool at twilight. It is named *The Miller's Daughters* (356). The young painter is one of the ablest artists lately elected to the Society.

We have not enough room for more than general praise of the following: Mr. M. Hale's *Pendennis Castle* (137); Lord Carlisle's solid and brilliant *Palace of Jehanvir* (144); Mr. F. Powell's soft and pearly sea piece, *South Coast Fishing Boats* (149) afloat in misty sunlight; Mr. A. D. Fripp's luminous and soft *Lion Rock, Coast of Dorset* (164); Mr. J. W. North's *Broken Bridge* (170), which contains nothing we are not a little tired of; and Mr. Du Maurier's most clever sketch in pen and ink, made for *Punch*, No. 361.

'THE LIFE OF LINNELL.'

National Liberal Club, Whitehall, Dec. 6, 1892.

I SHALL be obliged if you will allow me to reply to what Mr. Gambart has to say in your last issue anent the anecdote in my 'Life of

John Linnell' about himself and Mr. Holman Hunt's picture of 'The Scapegoat.' In the way I put the matter I may not have been quite accurate; but Mr. Gambart, on his part, is lamentably out. His memory serves him very ill. He says that he did not know Mr. Hunt at the time of the painting of 'The Scapegoat'; his attention was first drawn to his works by 'The Light of the World,' as though 'The Scapegoat' had preceded 'The Light of the World.' The fact is, Mr. Gambart called upon the artist at his studio in Prospect Place, Chelsea, and saw 'The Light of the World,' and, when he learned that it was sold, wanted to buy it of the purchaser. This was in December, 1853. In January, 1854, Mr. Hunt went to the East, and Mr. Gambart asked him before going to paint him a picture similar in subject and treatment to 'The Light of the World.' The artist would not accept a commission, but promised to give the dealer the refusal of any picture he painted while away. He returned in January, 1856, and as 'The Scapegoat' was the only finished picture he brought back with him, Mr. Gambart was invited to see it, and was given the option of purchase. He refused it, saying that what he wanted was a religious subject, and he had never heard of a scapegoat before.

I have the authority of Mr. Holman Hunt for the above statement.

Now for Mr. Linnell's anecdote. In this I do not appear to have made the most of the story.

Mr. Gambart went to Redhill one Sunday morning, just after Mr. Hunt's return, and told Mr. Linnell the story of 'The Scapegoat.' They afterwards repaired to the studio of one of Mr. Linnell's sons, which was close to his father's, and the story was repeated for his edification. His version, given to me yesterday, is this: "Mr. Gambart said he had asked Mr. Hunt to paint him a picture on a Scriptural subject, and on his return naturally expected to see a beautiful religious theme 'that would make a lovely engraving,' either," continued Mr. Gambart, "our Lord healing the sick, Jesus Christ and his disciples on the Mount, or Mary at the feet of Jesus. But when I go to see his picture he shows me a canvas with nothing on it but a gre-at go-at with von leg stuck in demud, and vanted to per-svade me dat dis vas a Scripture subject." Mr. Linnell added, "My father laughed very heartily at this, and so did Mr. Gambart."

ALFRED T. STORY.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 26th ult. the following pictures: Albertinelli, *The Entombment*, 309*l.* Van Dyck, *The Betrayal of Christ*, 850*l.* P. Veronese, *The Rape of Europa*, 204*l.* On the 30th ult. the following drawings: Birket Foster, *A Mountain Path*, with a girl and sheep, 50*l.* P. De Wint, *A River Scene*, with ruined abbey and castle, 52*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following engravings, mostly in colours, on Monday and Tuesday: Miss Farren, by Bartolozzi after Lawrence, 60*l.* A Party Angling, and the companion print, 22*l.* A Visit to the Child at Nurse, 20*l.* Elizabeth, Countess of Derby, by Dickinson, first state, 25*l.* Emily Mary, Countess of Salisbury, by V. Green, 35*l.* Lady Hamilton as a Bacchante, by Knight, 40*l.* The Frail Sisters, 12*l.* 12*s.* Thoughts on Matrimony, 23*l.* A complete set of the thirteen plates of the Cries of London, in colours, 215*l.* The demand for prints of this class seems keener than ever.

Fin-3rt Gossy.

In addition to the collection of drawings by E. Calvert, to which we have referred as likely to be among the attractions of the Water-Colour Room at the Academy Winter Exhibition, it is

intended to make special features of a number of drawings and paintings by W. Blake, to which the Linnell family will contribute, and early works of Samuel Palmer. The whole will be loans of various owners.

THE rare liberality of Mr. Webb, of Milford, near Guildford, has enriched the British Museum with a remarkably interesting and fine fragment of archaic Greek sculpture, dating c. 600 B.C., in pure white marble and of full life size, of a man's head of a strongly masculine type and energetic expression. It is perfect, except the nose, which has been broken away; and the chin has been slightly repaired by some modern hand. Generally speaking, the surface is in excellent condition, a fact which is the more remarkable as the relic lay for some years in an outhouse of the late owner's mansion, until he, in company with Mr. Colvin, of the Print Room, almost by chance, recognized its true character. At Mr. Colvin's instance it was given to the nation. The orbits of the eyes are, in the archaic mode, hollowed out, doubtless to receive metal or enamelled eyes. The crisp, close-curling hair is cut short, and just below where it rises from the forehead and cheeks three parallel rows of small rosettes are carved with great tact and skill, and extend from ear to ear. The careful, firm, and thoroughly studied morbidity of the face attests the influence of a learned school, whose members were trained to imitate nature, whose natural and national taste refined their energies and elevated their style, but who had not yet attained freedom of conception and courage enough in design to deliver themselves boldly in the representation of animated motives and vivacious expressions.

THE swordbelt of the Sword of State of Scotland, given to James V. by Pope Julius II., which has long been in private hands, through the kind intervention of the local secretary for Somerset of the Society of Antiquaries, who exhibited it before the Society in May last, is about to be restored by its owner, the Rev. S. Ogilvy Baker, Rector of Muchelney, to its proper resting-place amongst the Scottish regalia at Edinburgh. So generous a gift deserves notice.

WE are asked to deny, on the best authority, a statement which has been circulated, in print and otherwise, with reference to the proposed burial of the late Mr. Woolner in St. Paul's. The Dean was approached by two distinguished friends of Woolner's, who felt (as indeed most of us did) that so powerful and original an artist was worthy of an honour which has been bestowed upon sculptors not equal to him; but the family of the deceased were in no sense whatever responsible for the step taken.

TO-DAY being the anniversary of the Royal Academy, the usual meeting of the members, professors, officers, and students will be held in the evening at Burlington House, when the annual distribution of medals and other awards to prize-winners in the schools will take place. The President is expected to deliver the address which the practice of a hundred and twenty-two years has sanctioned. The first discourse, which Sir Joshua pronounced, was given at the opening of the Academy, on January 2nd, 1769; the second discourse, the first concerned in the distribution of the prizes, was given on December 11th, 1769; the third on December 14th, 1770; the fourth followed on December 10th, 1771.

MR. BRETT, who has just finished an unusually important and brilliant picture, measuring seven feet long, intends to open his studio at 38, Harley Street for a few weeks from now, every Wednesday, from 2 till 4 o'clock P.M., to visitors who present their address cards.

THE lovers of art in miniature have to thank the Hon. Mrs. Norman Grosvenor and the Fine-Art Society for an extremely valuable opportunity of inspecting, in the gallery of the Society, a collection of portraits in miniature,

in oil, water, enamel, pencil, and chalk, about five hundred in number, of nearly all European countries, and dating from the middle of the sixteenth century until the third quarter of the nineteenth. It would be hard indeed to write too enthusiastically of this exhibition. A large proportion of the heroes and beauties of three centuries are represented, including kings, queens, statesmen, soldiers, sailors, divines, physicians, monsters of malice and intrigue, painters and sculptors, the mistresses of monarchs, and the leaders of *ton*. Among so numerous a company it is impossible, within the space we can command, to name (to say nothing of describing or otherwise criticizing) more than a very few. Accordingly we pick out only the following: 'Portrait of a Dutch Lady' (No. 17); 'H. Van Swanevelt' (18); Frank Hals's wife, 'Anneke Hermans-zoon' (19); 'Portrait of a Gentleman' (32); 'Sir G. Rooke' (46), by Faber; 'Charles II.' by R. White, for engraving (47); 'Sir J. Wishart,' by Faber, 1704 (48); 'Queen Mary II.' (53); 'Jacque de Luca' (75); 'Marquise de Maintenon,' a superb Petitot (113); H. Walpole's friend, 'Marquise du Deffand' (138); 'William Dobson' (159); 'J. Petion de Villeneuve' (194); 'Maria Gunning,' a charming justification of the fame of her beauty (245); 'La Comtesse de Feuquieres' (298); and 'Leopold I.' (486).

MR. LEGROS's successor in the Slade Professorship at University College is Mr. F. Brown, of the Westminster School of Art, who, although not much known as an exhibiting artist, is spoken of as a successful teacher, which is the main thing in a chair of art. His competitors are said not to have exceeded three; this is difficult to account for, unless we take into consideration that men of position will not risk defeat in any competition, while few who have not won their spurs presume to come forward. Again, the chair is held for three years only.

THE jubilee meeting of the Royal Archaeological Institute will be held in London next year instead of in 1894.

It may interest those who have been following the recent controversy about advertisements to learn that M. Shirret, the famous Parisian designer of posters, has been paying a visit to London.

THE Fine-Art Society has issued invitations to a private view, to-day (Saturday), of water-colour drawings by Mr. A. Severn. The public will be admitted on Monday next. Messrs. H. Graves exhibit to-day and subsequently a set of 'Drawings of Tennyson's Country' by Mr. Byron Cooper.

THE authorities of the Birmingham Museum and Art Gallery have just issued an illustrated catalogue of the permanent collection of paintings and statues in their charge, including those pictures which are at Aston Hall. The illustrations are numerous, photographic, and, for popular use, very much to the point.

MISS PICKERING writes:—

"Will you through the medium of your paper enable me to correct an erroneous statement which appeared in your columns on November 26th? In a review of my last book, 'The Queen of the Goblins,' you state that it is 'a legend of subterranean realms, the author's ideas about which are so confused that in the same paragraph (p. 2) we are told "there is everlasting darkness in Goblinland" and that "it is easy to discover by the expressions in their [the goblins'] faces that it is well past the time of sunset" on the surface of the earth. How in the everlasting darkness these expressions were to be discovered is a mystery Miss Pickering has forgotten to solve, although both before and after the above she is careful to tell us that the colours of the gnomes were various and distinguishable. May I point out that, not only upon the same page, but in the paragraph immediately preceding the one concerning which the critic makes this assertion, I have been 'careful' to mention that 'the whole is illumined by lanterns made of huge balls of clay covered with living glow-worms, and which, hanging from the ceiling at intervals, cast a dim, gloomy light around,' and that therefore I am not guilty of the confusion of ideas with which he endeavours to accredit me?"

M. LUC OLIVIER MERSON has been elected a member of the Académie des Beaux-Arts in the place of E. Signol.

THE French journals lament the death on the 30th ult., at the age of seventy years, of M. Pierre Victor Galland, a distinguished decorative artist, pupil of Labrousse and Drolling, much employed for Paris fêtes in 1848, and in decorating public and private buildings of that capital, Madrid, St. Petersburg, New York, and London.

M. KAVVADIAS, the Director-General of the Antiquities and Museums of Greece, has just issued the first volume of his catalogue of the National Museum of Athens. The description of the interesting works contained in this museum is excellent; while the references to the copious literature on these monuments, German, French, English, Italian, and Greek, are so complete that it will become a valuable book of reference to students and archaeologists. We owe M. Kavvadias much for the energy and intelligence with which he has organized the museums of Greece, as well as for the numerous and important excavations which have of late years been carried on under his direction; and we are looking forward to his promised publication of the work at Epidaurus.

MISS HARRISON writes:—

"In your note (November 26th) on Herr Schwerzeck's interesting discovery you speak of the torso of the boy—now rightly placed—as 'leaning against the statue of Leucothea.' Surely we cannot nowadays dispense with marks of quotation or some note of query as regards this attribution. The official guide of the Museum (p. 129), I am well and sadly aware, ignores wholly Dr. Furtwängler's investigation of this pediment; he would call the figure Oreithya, and the newly placed torso one of her sons. This for excellent reasons, with which (as they can be read in the *Jahrbuch* of the Berlin Archaeological Society, 1891, *Anzeiger* March) I need not burden your space. The catalogue at least vouchsafes us a query; perhaps, *à propos* of the new discovery, we may be told why Dr. Furtwängler is ignored."

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.

CRYSTAL PALACE.—Saturday Concerts.

ST. JAMES'S HALL.—Popular Concerts. M. Paderewski's Recital.

MR. HENSCHÉL is an adept in the art of imparting variety to a concise programme, and the scheme of his third Symphony Concert on Thursday last week was as admirable as usual in this respect. The symphony was Raff's 'Lenore,' which received a fair amount of justice, though the playing was more noteworthy for vigour than refinement and expression. The rendering of Brahms's Double Concerto for violin and violoncello by M. Gorski and Herr Carl Fuchs was on the whole excellent. The extraordinary statement was made in the analytical programme that the concerto is Brahms's "latest important work," whereas as a matter of fact it was produced as far back as 1887, and performed at the Symphony Concerts twice in the following spring by Herr Joachim and Herr Hausmann (*Athen.* Nos. 3147-8). What is meant by such misleading words it is difficult to say. Brahms's later works include the Sonata in D minor for piano and violin, Op. 108; the String Quintet in G, Op. 111; the two sets of Gipsy Songs, Op. 103 and 112; the Clarinet Trio, Op. 114; and the Clarinet Quintet, Op. 115. Miss Florence Evangelina gave an artistic rendering of Elsa's monologue from the second act of 'Lohengrin'; and the overtures to 'Oberon' and 'Die Meistersinger' completed the programme.

Mr. Henschel invites further subscriptions for the four remaining concerts, at three of which the newly formed choir will appear. A Wagner commemoration concert will be given on February 16th, and on March 2nd Beethoven's 'Choral' Symphony will be performed. Among the principal artists engaged are Mrs. Katherine Fisk, M. César Thomson, M. Slivinski, and Mrs. Henschel.

On the principle that everything by a great composer should be accorded a hearing Mr. Manns has done well to add Mendelssohn's unfinished oratorio 'Christus' to the repertory of the Crystal Palace concerts. If memory serves, the fragments have not been performed in or near London since they were given at the first concert of the Sacred Harmonic Society in St. James's Hall on December 3rd, 1880. Much simpler in outline than the finest numbers in 'St. Paul' and 'Elijah,' the music does not create much effect in the concert-room, except, perhaps, the beautiful chorus "Daughters of Zion," but it is frequently brought into requisition in churches where full choral services prevail. Last Saturday's performance, in which the solo parts were taken by Messrs. Henry Piercy, Norman Salmond, and Albert Fairbairn, was on the whole commendable. Another item marked "first time" was Prof. Bridge's simple, unaccompanied setting of Tennyson's 'Crossing the Bar.' The rendering of Beethoven's 'Eroica' Symphony was, of course, unexceptionable; and Mr. Hamish MacCunn's choral ballad 'The Cameronian's Dream,' the Prelude to Sir Arthur Sullivan's oratorio 'The Light of the World,' and vocal pieces for Mr. Piercy and Mr. Salmond completed the scheme. It may be added that 'Christus' is No. 26, not No. 27, of Mendelssohn's posthumous works, as stated in the programme.

Last Saturday's Popular Concert need not be dealt with at length. It opened with an excellent performance of Brahms's second (and by far the finer) Sextet in c, Op. 36. Miss Adelina de Lara played Schubert's Impromptus, Nos. 2 and 4, Op. 142, carefully and unpretentiously, and joined Signor Piatti in three numbers of Schumann's 'Stücke im Volkston,' Op. 102, for piano and violoncello. It is not a little curious that while Nos. 1, 2, and 4 of these piquant little pieces have been played many times at these concerts, Nos. 3 and 5 have never been heard at all, if the catalogue may be trusted. Brahms's 'Liebeslieder Walzer,' Op. 52, were repeated, with Mr. and Mrs. Henschel, Madame Fassett, and Mr. Shakespeare as the vocalists, and Miss de Lara and Mr. Henry Bird as the pianists.

The appearance in London this winter of M. Paderewski was unexpected after the postponement of his engagements through severe illness, but it was on that account all the more welcome, and Monday's concert was evidently regarded as of special interest by music-lovers, the audience being as large as could be accommodated in St. James's Hall. The performance of Mozart's Clarinet Quintet, with Herr Mühlfeld in the principal part, lent additional significance to the occasion, and it is impossible to imagine a more delightful interpretation of the work, though we still adhere to the opinion that the tone of the gifted German clarinetist is far more agreeable and sympathetic in the medium than the upper

register. His phrasing is unsurpassable and serves to invest every passage with the utmost beauty. M. Paderewski's reading of Chopin's Sonata in b minor, Op. 58, remains what it was, original, powerful, and full of eloquence, though in *forte* passages the tone is rather hard. In Beethoven's Pianoforte Trio in b flat, Op. 97, the Polish executant sank the virtuoso in the artist, and a finer performance of the grand work has never been heard in St. James's Hall. An apology was made for Madame Bertha Moore on the ground of hoarseness, but she sang with her customary refined taste.

The artistic self-restraint which M. Paderewski now observes in so much greater degree than when he first came among us was most marked at his recital on Tuesday afternoon, his playing being open to the charge of exaggeration once or twice only in the course of the performance. A more delightfully refined interpretation of Weber's Sonata in a flat, for example, could not be desired. Handel's Harpsichord Suite in d minor was also given with the quietness which music of this class needs, though in one passage octaves were added where the composer has written single notes only. Thoughtful musicians must cordially dislike Liszt's transcription of Bach's Organ Prelude and Fugue in a minor, but it cannot be denied that, as rendered by M. Paderewski with marked phrasing and careful observance of *nuances*, it was extremely effective. In Chopin the Polish executant was, of course, thoroughly at home, the selection including the Barcarolle, the Waltz in a flat, Op. 34, three of the *Études*, &c. That he is now more highly esteemed by musical amateurs than any other pianist is proved by the fact that the receipts at this recital were higher than those at any similar performance ever given in St. James's Hall. That he deserves this favour may be fairly admitted.

CONCERTS AND RECITALS.

Two concerts were given at the Royal College of Music last week. At the second vocal music occupied a prominent position, and a favourable impression was made in the "Duo de l'Alouette" from 'Roméo et Juliette' by Miss Una Bruckshaw and Mr. William Rennie, and by Miss Mary Turner in Beethoven's "Ah! perfido." So many talented concert and operatic vocalists now come to us from America that strenuous exertions should be made at our leading metropolitan schools and academies to show that we are not losing ground in these departments of musical art.

An interesting programme was offered at the second of the Royal Artillery Band's concerts at St. James's Hall on Friday afternoon last week, one of the items being Weber's rarely heard Symphony in c, No. 2. The two symphonies by the composer of 'Der Freischütz' are early works, and he probably recognized that his gifts did not lie in this direction. The themes in the Second Symphony are bright and Haydn-esque; but the development is poor and patchy. Four numbers of Sir Arthur Sullivan's music to 'Henry VIII.,' Mendelssohn's Overture to 'A Midsummer Night's Dream,' a Tarantelle by Raff, Reinecke's Vorspiel to 'König Manfred,' and Wagner's 'Huldigung's March' and 'Tannhäuser' Overture were included in the scheme, and the rendering of the whole of the selections, under Cavaliere Zavertal, was highly commendable.

Mlle. Jeanne Douste gave her twentieth

pianoforte recital at the Princes' Hall on Monday evening. She was assisted by M. Saurét and Madame Valda, her programme including Bach's Chromatic Fantasia and Fugue, Beethoven's 'Kreutzer' Sonata, and various minor solos and vocal pieces.

A high degree of excellence characterized the playing of the Stock Exchange Orchestral Society at their first concert this season, on Tuesday evening at St. James's Hall. The programme was also highly commendable, including Mendelssohn's Symphony in c minor, a work now rarely heard; Schubert's 'Rosamunde' and Rossini's 'La Gazza Ladra' overtures; Dr. Hubert Parry's brisk and tuneful overture from his music to 'The Frogs' of Aristophanes; and Rubinstein's Pianoforte Concerto in c, No. 3, of which an admirable performance was given by Miss Agnes Zimmermann. Some unaccompanied part-music was rendered with much refinement by the male-voice choir; and Madame Emily Squire was successful in her songs. The concert reflected great credit on the society's conductor, Mr. George Kitchen.

Bare record must suffice respecting the pianoforte recital given by Miss Clara Osmond at the Steinway Hall on Wednesday afternoon, the programme of which included Beethoven's Sonata 'Appassionata,' five items by Chopin, and others by Schubert, Mendelssohn, Balakireff, and Liszt.

The Royal Choral Society's performance of 'The Golden Legend' at the Albert Hall was well up to the average in merit. The solo parts were taken by Madame Albani, Miss Clara Butt (a very promising mezzo-soprano), Mr. Ben Davies, and Mr. Henschel.

On the same evening the Wind Instrument Chamber Music Society gave their first concert this season at the Princes' Hall, the executants being Messrs. F. Griffith and F. Orcheston (flutes), E. Davies and M. H. Hanson (oboes), A. Smith and J. A. Park (clarinets), A. M. Lawson and A. Brain (horns), E. F. James and W. G. James (bassoons), and Miss Llewella Davies (pianist). A more excellent *ensemble* could not be desired, and full justice was rendered to Mozart's Serenade in c minor, a brightly written Divertissement by Émile Barnard, Mr. Edward German's effective Suite for flute and piano, and Raff's Sinfonietta, Op. 188. Miss Minnie Robinson was commendable in songs by Schubert and Sullivan.

At the concert of Sir Charles Halle at Manchester on Thursday last week a "Conte Féérique" by Nicolas Rimsky-Korsakow, was performed for the first time. It is suggested by one of Pushkin's stories. Reinecke's overture 'Ein Abentheuer Handel's,' Raff's symphony 'Im Walde,' and Beethoven's Pianoforte Concerto in e flat were included in the programme.

Musical Gossip.

MR. EUGENE D'ALBERT has just completed an opera, a pianoforte concerto, and a string quartet, the last-named work being underlined for production at Berlin under the leadership of Herr Joachim.

MR. PERCY BETTS has resigned his position as musical critic on the *London Figaro*, which, under the *nom de guerre* of "Cherubino," he has held for the long period of twenty-one years.

The season of the Carl Rosa Opera Company at Liverpool will commence on January 2nd, and will consist of fifty-four evening and nine morning performances. The troupe will be much the same as last year, with the additions of Miss Ella Russell and Miss Angela Wilmore. Among the works promised are Verdi's 'Otello,' Mascagni's 'Cavalleria Rusticana' and 'L'Amico Fritz,' Wagner's 'Tannhäuser' and 'Lohengrin,' Meyerbeer's 'Le Prophète,' Goring Thomas's last opera 'The Golden Web,' Bizet's 'Djamileh,' and Adam's 'Le Postillon de

Longjumeau.' This is a goodly list, and affords ample proof of the continued activity of the company.

M. MASSENET'S 'Werther' has met with great success at Weimar as elsewhere. It is strange that this fine work has to wait so long for a hearing in London.

It has now been decided to give three subscription. Monday Popular Concerts at Bristol early in the new year, the amount of subscriptions promised being sufficient to cover the cost.

HERR FELIX MOTTL—the justly esteemed Karlsruhe Kapellmeister, who has recently married Fräulein Standhartner, an artist at the Vienna Opera—is credited with a desire to make the Austrian capital his future residence, the question remaining as to what position he could occupy. Rumours of the retirement of Herr Richter have been frequently made and contradicted, and they are now renewed. It is also said that a place may be found for Herr Mottl as Director of the Conservatorium, the present holder of the post being advanced in years.

PERFORMANCES NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
—	Messrs. Ham's Chamber Concert, 8, Brixton Hall.
—	Trinity College Students' Orchestral Concert, 8, Princes' Hall.
—	Signor Aramis's Concert, 8.15, Steinway Hall.
TUES.	Musical Guild Chamber Concert, 8, Kensington Town Hall.
—	Herr Poznanski and Miss Eva Lonsdale's Violin and Pianoforte Recital, Princes' Hall.
—	Guildhall School of Music, Choral and Orchestral Concert, 8, The Guildhall.
WED.	Royal College of Music Orchestral Concert, 7.30, Alexandra House.
—	Misses Kate and Fanny Woolf's Concert, 8, Steinway Hall.
THURS.	Concert in Aid of the Nursing Homes of St. Mary's, Plaiestow, 3, St. James's Hall.
—	Middlesex County Choral Union, Handel's 'Joshua,' 8, St. James's Hall.
FRI.	Royal Engineers' Band Concert, 3, St. James's Hall.
—	The Hach Choir, 8.30, St. James's Hall.
SAT.	Popular Concert, 8, St. James's Hall.
—	Crystal Palace Concert, 3.
—	Chamber Concert, 8, North-East London Institute.
—	Performance of 'Le Nozze di Figaro,' 8, Guildhall School of Music.
—	Mr. Saittie's Concert, 8, St. James's Hall (French Room).

DRAMA

THE WEEK.

ST. JAMES'S.—'Liberty Hall,' a Play in Four Acts. By R. C. Carton.

COMEDY.—'To-day,' a Play in Three Acts. Founded on 'Divorçons' by Charles Brookfield.

"My pride fell with my fortunes," says Rosalind. It is otherwise with Blanche Chilworth, the heroine of Mr. Carton's 'Liberty Hall,' when the death of her father transfers to a remote and an unknown connexion the whole of the Chilworth estates, and leaves her and her sister practically paupers. She can accept the shelter furnished her by a poor relative under some obligation to her father, though this consists only of the parlour at the back of a second-hand bookseller's shop with bedrooms to match, and she can tramp the streets in the vain effort to dispose of water-colour designs she has painted. She maintains, however, her dignity and superiority, despises trade, thinks haughtily of the absent baronet, and snubs continually a certain Mr. Owen, who appears as his messenger, and obtrudes upon her instruction and advice. In this same Mr. Owen, who owns to a connexion with the soap trade, the spectator has been allowed to recognize the baronet, who, aspiring to be loved for himself, has repeated the experiment of the Lord of Burleigh. Not easy is his task of taming a haughty and somewhat truculent young lady, behind whose ungracious ways he recognizes genuine quality. It is, however, accomplished, and the business of bringing it about proves sufficiently sympathetic and stimulating. A writer of fiction can, of course, deal with his puppets as he chooses. The

ways of Mr. Owen do not always seem calculated to bring about the required result, but the result is obtained. The bird is tamed, and chooses of its own will to enter the narrow cage provided for it. It then obtains the deserved reward, and discovers that the wires are of gold. Nothing very new or very potent is there in this, and the progress of the action is delayed by somewhat irritating scenes, which are a close and unsuccessful imitation of Dickens, and seemed at one time likely to mar the fortunes of the piece. Still, so pure, healthy, and sympathetic is the main action that the whole pleases and stimulates.

An admirable interpretation adds greatly to the effect of the play. Mr. Alexander is provided in the part of the disguised baronet with a character exactly suited to him. It is quiet, earnest, slightly cynical, and a trifle didactic. He is, in fact, the providence of two young and foolish girls, anxious to protect both, and to develop in one the latent nobility and worth which, not without the exercise of some perception, he has seen to exist. In the control he exercises over her destiny Mr. Alexander is tenderly serious, grave, and watchful; he speaks with admirable effect, and shows clearly the burning love which beats under his placid exterior. Miss Marion Terry, who has developed into a delightful actress, gives him invaluable support. A scene in the third act is rendered by both with great force. Miss Maude Millett, Miss Fanny Coleman, Mr. Nutcombe Gould, and Mr. Ben Webster are excellent; and Mr. Righton as a second-hand bookseller in Bloomsbury, a part which he plays very well, is made up in curious resemblance to the late E. W. Stubbs. The resemblance does not extend, however, beyond externals. 'Liberty Hall' was received with warm approval. Its comic scenes constitute its chief weakness.

Mr. Brookfield has a keen eye for human follies, and a strong hand with which to apply the scourge. In modern society he has detected the presence of a sexless element, such as under different names or the absence of a name has infested most civilizations. Creatures of this order, nondescript, epicene, hermaphrodite, he remorselessly attacks, assigning thus to his adaptation of M. Sardou's comedy of 'Divorçons' a character of austerity to which nothing in the original pretends. 'Divorçons' is gay, saucy, extravagant, indelicate. 'To-day' is severe, daring, uncomfortable, perverse. One triumph Mr. Brookfield may claim. While departing widely from his original, and depriving it of its spirit and essence, he retains an intrigue which, though inconceivable, is amusing. His heroine is not, like her predecessor, a seeker after emotions married to her senior, and tempted to an incursion into the *pays du tendre*. She is married to a young husband, by whom she is adored, but is content to be the object of a worship professedly æsthetic of a swarm of effeminate young idiots. She is capable, however, of jealousy, and when, as in the original, her husband leaves her to her lover and goes off to what she believes to be an assignation, she determines to accompany him and share his festivities. No naughty succulent dinner is given her in a *cabinet particulier*; instead of this she is

regaled in the ordinary dining-room of a well-known hotel, and is one among very numerous guests who partake of what appears to be a genuine feast. She is, of course, reconciled to her husband and her duties, and her effeminate admirers are discomfited. Not nearly so amusing as the original is the adaptation, but it is amusing. As played by Mr. Hawtreay and Miss Lottie Venne, the principal action proves effective. The satire, however, can scarcely be broad enough in application to appeal to a very large public.

Le Théâtre au XVII^e Siècle: La Comédie. Par Victor Fournel. (Paris, Lecène, Oudin & Co.)—M. Fournel's volume on the comedy of the seventeenth century forms a pleasant and useful companion to his 'Les Contemporains de Molière,' in which, with illustrative and critical notes, he supplied a collection of plays, comparatively rare or little known, of the Moliérian epoch. In his present work, however, he deals with the predecessors and the immediate successors of Molière, from Pierre de Larivey to Regnard. In respect of comedy the early French stage is as noteworthy as is our own in respect of poetry. The progress, moreover, of the types of Greek comedy as transmitted through the Latin—a subject with which M. Fournel specially concerns himself—is more distinctly traceable in France than in this country. To those who care to study the comedians of the seventeenth century—an indispensable preliminary to all actual observation of stage history—M. Fournel's book is to be commended. What he says concerning Molière is valuable, and contains some novelty of view. His account of the later writers, Boursault, Brueys and Palaprat, Quinault, and others, has special interest for Englishmen, who will find their own Restoration stage occupy in regard to morality a position less degraded with regard to that of France than a comparison between it and Molière would suggest. Englishmen as a rule are unaware what a fund of amusement is to be extracted from writers whom Molière has eclipsed. Some of them, indeed, Schlegel, with doubtful taste, was accustomed to prefer to Molière.

Dramatic Gossip.

IN Fred Leslie, who died of typhoid fever on the 7th inst., the stage has lost an able actor and a genuine humourist. His career in London began in 1872 as a singer in comic opera, and ended in burlesque and extravaganza, in the authorship of which, under the transparent pseudonym of A. C. Torr, he recently took a part. As Rip Van Winkle in Planquette's opera he obtained a great success, and many of his representations were marked by refinement and delicacy not often seen in the class of assumptions in which he is best known. As Robson gave burlesque some of the vigour and intensity of tragedy, Leslie may be said almost to have elevated it into comedy. Leslie, who is said to have been thirty-seven years of age, was credited with the intention of taking a London theatre for the purpose of showing himself in comedy. The Gaiety, at which his principal triumphs have been won, closed its doors on the night of his death.

THURSDAY night witnessed the production at Terry's Theatre of 'Uncle Mike,' by Florence Warden, and the revival at the Criterion of Mr. Isaac Henderson's comedy of 'Agatha,' now rechristened 'A Silent Battle'; and Friday night saw the performance by the Independent Theatre of 'Widowers' Houses,' by Mr. Bernard Shaw.

MR. JOHN HARE and the Garrick company have played during half the past week at the

Grand Theatre in 'A Fool's Paradise,' and during the other half in 'A Pair of Spectacles.' 'Old Cronies,' in which Mr. Gilbert Hare has appeared, has constituted the opening piece.

THE Lyceum was closed on Saturday night last, 'King Lear' having been given in the afternoon. Mr. Irving was thus able to support Mr. J. S. Forbes at the Actors' Benevolent Fund dinner, at which the creditably large sum of 2,000*l.* was raised; and Miss Terry was able to watch the *debut* of her daughter at the St. James's.

MR. BROOKFIELD wrote to M. Sardou acknowledging his obligations in 'To-day' to 'Divorçons,' and offering a share of the profits, if any. The reply to this has been an effort on the part of M. Sardou to obtain an injunction.

THE Garrick will reopen the first week in January with Mr. Carton's comedy of 'Robin Goodfellow,' in which Mr. Hare, Mr. Forbes Robertson, Mr. Sydney Brough, Miss Kate Rorke, and Miss Hudspeth will have parts.

THE first week of the new year will also witness the reappearance of Mr. Beerbohm Tree at the Haymarket in 'Hypatia'; and the reopening by Mr. and Mrs. Kendal of the Avenue with 'A White Lie.'

MR. WILLIAM HEINEMANN will publish on the 13th inst. a Norwegian edition of Henrik Ibsen's new play. It is in three acts, and is entitled 'Bygmester Solness.' The English translation, of which we made mention a fortnight ago, is to be ready in January, the title of which, with the sanction of the author, is to be changed to 'Halvard Solness.'

TO CORRESPONDENTS.—H. C. H.—A. A. M.—L. T. T.—J. J. C.—C. H.—J. S. M.—E. C. W.—received.

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